

Royal English Class-Books.

GREAT AUTHORS

From Chaucer to Pope

CHAUCER—SPENSER—SHAKESPEARE—BACON—MILTON
BUNYAN—DRYDEN—DEFOE—ADDISON—POPE
CONTEMPORARY WRITERS

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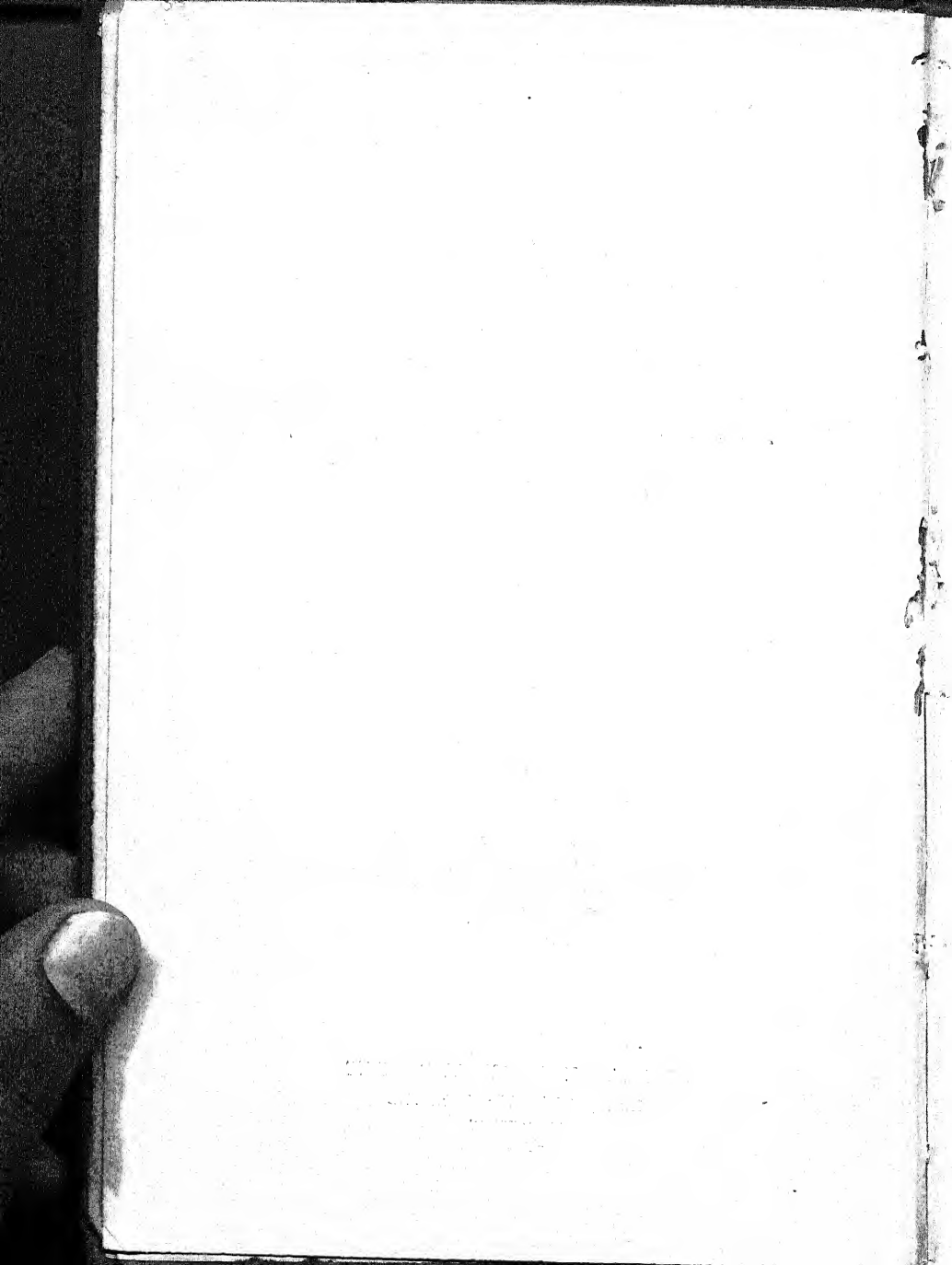
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First Period.

INTRODUCTION.

MODERN English Literature begins properly with Edmund Spenser in poetry and with Richard Hooker in prose. The first of the three periods into which the whole range of English Literature is divided in the present work extends from the time of Spenser to the time of Pope—from the age of Queen Elizabeth to the age of Queen Anne. It embraces the closing years of the sixteenth, the whole of the seventeenth, and the opening years, indeed nearly the first half, of the eighteenth century.

Geoffrey Chaucer, with whose name the book opens, does not belong to the period referred to. Chaucer was the first poet of the English people; but he flourished two centuries before Spenser. He belongs to the transition period between Old English and Modern English. A brief notice of the life and works of Chaucer has been included in this volume for purposes of comparison and contrast, and chiefly to show the change which the English language had undergone between the fourteenth and the sixteenth century.

What is here called the First Period is the richest and most brilliant in the whole history of English Literature. It saw the English drama rise from its humble beginnings and reach almost at a bound the highest excellence in Shakespeare's plays. It saw English verse receive the keenest polish and the finest point in the works of Dryden and Pope, and English prose fitted for the highest achievements in the hands of Milton

Addison, and Steele. It saw the first English newspapers and the earliest English novels. It saw English thought emancipated from ecclesiastical bondage on the one hand and from foreign influences on the other, and asserting for itself an independent position.

The number of the acknowledged masterpieces of our literature brought under review in the period is quite remarkable. Besides Shakespeare's plays, already referred to, and sufficient of themselves to make an age famous, we have Spenser's *Fairy Queen*, Milton's *Paradise Lost*, Bunyan's *Pilgrim's Progress*, Defoe's *Robinson Crusoe*, Swift's *Gulliver's Travels*, and *The Spectator* of Steele and Addison. No other period of the same extent has produced anything approaching such a constellation of classics.

The period is so extensive that it has many different characters. It is quite natural that the literature of an age should reflect and take its colour from the prevailing tendency of thought and action. Thus the spirit of adventure that belonged to Queen Elizabeth's time is reflected in the poetry of Spenser and in the poetical prose of Sidney. The Cavalier poetry of King Charles's reign—for example that of Lovelace, Herrick, Wither, Suckling—echoes the one side of the great civil struggle, as the earnest poetry of Milton and Marvel and the prose of Bunyan and Baxter echo the other side. The French tastes introduced by the courtiers of Charles the Second had their influence on Dryden and the crowd of minor poets of his time.

These tastes led up to the poetry of Pope, with which the period closes—poetry in which so much care was bestowed on the pointed language, the smooth versification, and the clever rhyming, that the spirit of poetry almost disappeared from it. This, as we shall see, formed the starting-point of the next period.

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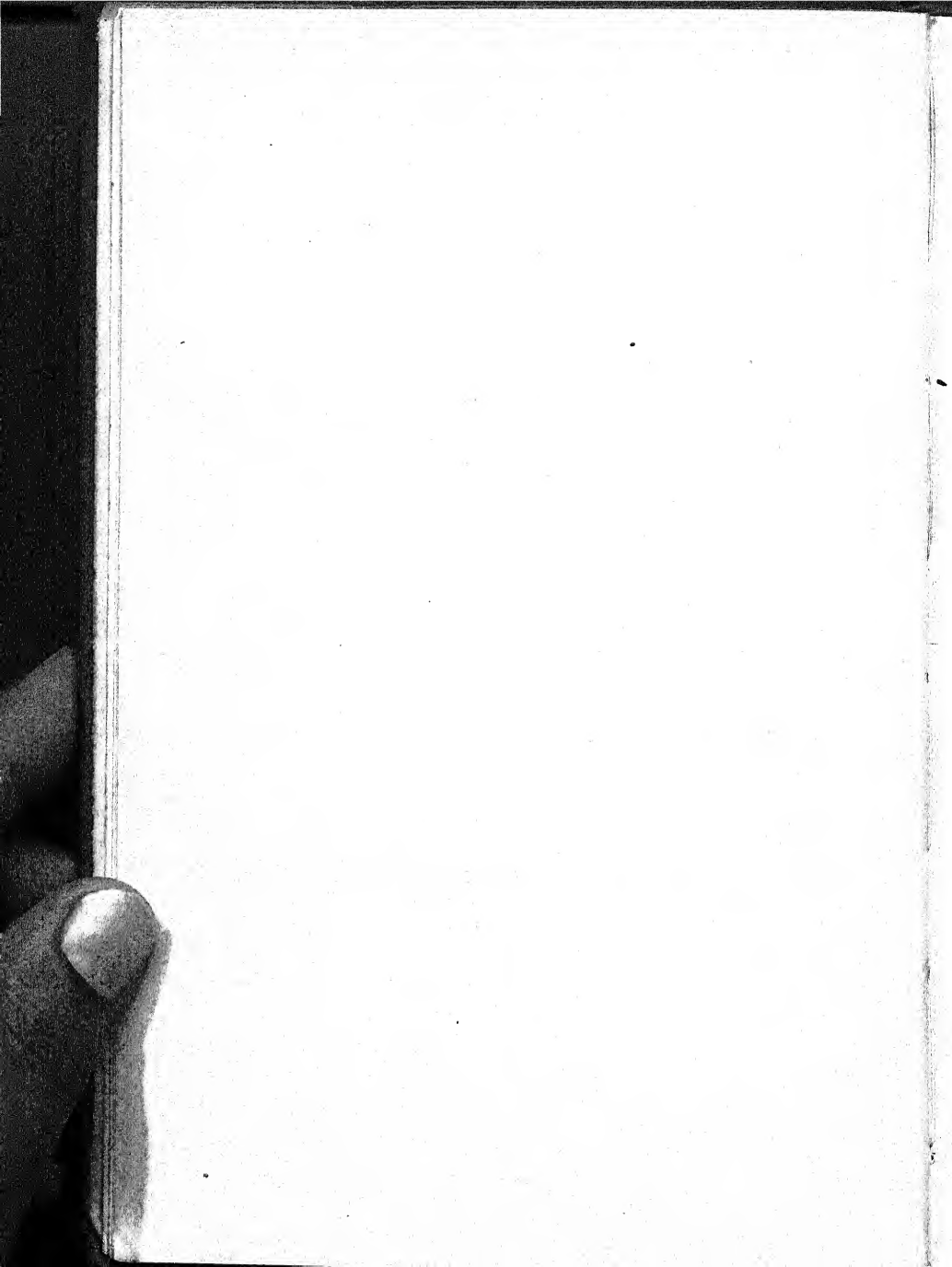
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GREAT AUTHORS.

GEOFFREY CHAUCER.

BORN 1340—DIED 1400.

1. Chaucer, the author of *The Canterbury Tales*, is universally recognized as "the father of English poetry." He is the first English writer who takes rank without dispute among the great poets of the world. He has thus a place, not only in English literature, but also in the literature of Europe. In the latter view, he is regarded as the last great expounder of the poetry of chivalry and romance, which had flourished so richly in France and Italy for two centuries and more before his time. His interest for us, however, lies, not in his being the last of the Trouvères or Norman-French minstrels, but in his being the first English poet of the highest order. He wrote as an Englishman for Englishmen, about English scenes and English people.

2. The language of Chaucer presents many difficulties to the modern reader. In that respect, he stands on the dividing line between the ancients and the moderns—between the writers of Old English (or Anglo-Saxon, as it is sometimes called,) like Caedmon and King Alfred, and the writers of Modern English like Spenser and Hooker. The language in its transition stage is called Middle English, and the language of Chaucer represents Middle English in its latest form. Yet it contains many words, and forms of words, and idioms which cannot be understood without special study, or without frequent reference to the glossary and the grammar. In language



GEOFFREY CHAUCER.

as in spirit, however, Chaucer's poems are thoroughly English. In both respects, Spenser's lines are applicable, when he refers to him as—

“Dan¹ Chaucer, well of English undefyled,
On Fame's eternal bead-roll worthy to be fyled.”

3. From the fact of his having held many offices about the court and under government, a great deal more is known about Chaucer's personal history than is commonly known about literary men of the olden time. His name is mentioned frequently in the household accounts of royal personages and in state papers. We know very little, however, about his private life. Even the date of his birth is a matter of conjecture and dispute. Until lately, the year 1328 was that commonly accepted; but

¹ Dan, same as Spanish *Don*; from Latin *dominus*, master.

there are good reasons for preferring the year 1340, which squares better with the circumstances of his life.

4. The researches of literary antiquaries have established the fact that his grandfather Richard and his father John were vintners in London, the house and shop of the latter at least being in Thames Street, near Walbrook; so that we may conclude that the poet was born there.

5. Of his boyhood and early youth we know absolutely nothing. We may, if we choose, imagine the future poet rambling by the banks of the Thames, or in the green fields beyond the city bounds; but that is only a pleasant fancy. Both Oxford and Cambridge claim him as a son; but that also is guess-work. We do not reach sure ground until we come to the year 1357, when there is indubitable evidence of his being attached to the household of Prince Lionel, third son of Edward the Third, in the capacity of page to the prince's wife, Elizabeth de Burgh.

6. The question naturally arises, How did the son of a London vintner gain admittance into the household of a prince of the blood? It was common enough for young men of good family to serve their apprenticeship to a military or diplomatic career by acting as page or valet in a noble house; but how did the son of a London citizen and tradesman acquire a privilege that was reserved for the sons of nobles and gentlemen? It may, perhaps, be accounted for by the circumstance that the boy's father, John Chaucer, had accompanied King Edward the Third in his expedition to Flanders at the opening of the French war in 1338, probably in connection with the commissariat department.

7. By whatever means he entered the royal service, the youth seems to have made himself a favourite, not

only with Prince Lionel, but also with the king, and especially with John of Gaunt, Duke of Lancaster, who was exactly of his own age, and with whom he formed a life-long friendship.

8. When Prince Lionel went to France with the English army in 1359, Geoffrey Chaucer went in his train, and had the misfortune to be taken prisoner. He turned the months of his captivity to good account, in making himself familiar with the romances of Troubadours and Trouvères;¹ and in 1360, at the Peace of Breigny, he was ransomed by the king for sixteen pounds.

9. After his return to England, Chaucer must have continued in the royal service; for in 1366 his name is found in a list of "Esquires" of the king; and in the following year, he is entered in the Exchequer Rolls as the recipient of a yearly allowance of 20 marks (= £132 now) for life, as a valet of the king's chamber.

10. Before that, he seems to have been married. In 1366, the queen granted a pension of 10 marks to one of her ladies who is called "Philippa Chaucer." Now we know independently of this that Chaucer's wife was named Philippa, and that she was one of the queen's ladies. The natural inference is, not that there were two Philippa Chaucers, but that the poet was married before 1366. In that case, his earliest poem, *The Complaint to Pity*, usually assigned to 1367, must be put back to an earlier date, assuming the hopeless love to which it refers to have been Chaucer's own. In his next poem, *The Death of Blaunche the Duchesse* (of Lancaster), written after her death in August 1369, he announces that his love-sickness has been thrown off after having lasted for eight years.

11. Chaucer was now in his thirtieth year. Fortune

¹ Troubadours and Trouvères, Provençal and Norman-French poets respectively.

had smiled on him. He was the trusted friend of the powerful Duke of Lancaster; and he was a favourite of the old king, not only because he was a poet and a scholar, but also because he was a clever and useful man of affairs. After this we find him employed in numerous diplomatic missions abroad, and his services rewarded with pensions and with lucrative and honourable posts at home. In 1370 he was in France in the king's service from June till September. During the next ten years he was employed in no fewer than six different political missions to foreign states, some of them of a secret and delicate nature.

12. One of these missions (1372) involved a residence of twelve months in Italy, during which he saturated his mind with Italian poetry, and is said to have made the acquaintance of the old poet Petrarch,¹ then near his end. The poems he wrote after his return bear traces of Italian influence, and some of the best stories in *The Canterbury Tales* are taken from Italian sources.

13. In acknowledgment of the success of his mission to Italy, the king in 1374 granted to Chaucer a pitcher of wine daily—a gift afterwards commuted for a payment of twenty marks a-year, and from this time forth he is regarded as the king's poet, or poet-laureate. In the same year he obtained a lease for life of a dwelling-house at Aldgate, and was appointed Comptroller of the Customs of wools, skin, and leather in the port of London. He was obliged to keep the books and fill in the bills of lading with his own hand. William Morris calls up before us, in "The Earthly Paradise"—

"The clear Thames bordered by its gardens green,
While nigh the thronged wharf Geoffrey Chaucer's pen
Moves over bills of lading."

1 Petrarch, Francesco, Italian poet (1304-1374).

14. On the death of Edward the Third (1377), and the accession of Richard the Second, Chaucer was appointed one of the esquires of the new king, and retained his pensions and his comptrollership. Five years later he received also the Comptrollership of Petty Customs, with the privilege of appointing a deputy. He was then engaged, as he had been for some years past (since 1374), in the writing of the separate stories afterwards combined in *The Canterbury Tales*; but the journey of the pilgrims, which forms the framework of the poem, did not occur, or was not described, till 1388.

15. Chaucer was elected Knight of the Shire for Kent in the Parliament of 1386, but with that his fortunes reached their highest level. In the absence of John of Gaunt in Spain the king's ministers were attacked in Parliament. The administration was intrusted to a council of eleven, headed by the Duke of Gloucester, another of the king's uncles. Reforms and retrenchments followed. Chaucer was deprived of his comptrollerships, and was reduced to such straits a few months later that he had to raise money on the security of his pensions.

16. This eclipse of the poet's prosperity lasted for two years and some months. Then another change came. Richard took the government into his own hands (1389), and the Duke of Lancaster returned to England. His influence was speedily felt. Chaucer was appointed Clerk of the King's Works, first at Westminster, and afterwards at St. George's Chapel, Windsor. These appointments he held for only two years. Then another reverse came, and the poet, now a widower, had nothing to live on but an allowance of £10 a-year made him by the Duke of Lancaster.

17. In 1394 King Richard took pity on the poet, and granted him a pension of £20 a-year for life. He must

still have been in difficulties, for in 1398 letters of protection were granted shielding him from arrest. In the same year the king granted him a tun of wine yearly during his life. In 1399 John of Gaunt died, and his son, Henry of Bolingbroke, deposed Richard and assumed the crown.

18. One of the earliest acts of Henry the Fourth—within a few days of his getting the throne—was to double the pension of £20 which Richard had granted to Geoffrey Chaucer. Towards the close of 1399—on Christmas eve—the poet secured the lease of a house at St. Mary's, Westminster, for fifty-three years, and there most probably he died on October 25th, 1400.

19. Besides *The Canterbury Tales*, Chaucer's chief works are, *The Death of Blaunche the Duchesse*, already referred to, *Troylus and Creseide*, *The House of Fame*, and *The Parliament of Birds*. If we accept the *Romaunt of the Rose* (an adaptation from the French) as Chaucer's, it must take a high place among these works. It is rejected by some critics, but is accepted by most, on the ground that we know of no other man who could have written it, and that it is ascribed to him by common consent.

20. The chief of Chaucer's contemporaries were William Langland (1332–1400), author of "Piers the Plowman;" John Gower (1330–1408), author of "The Lover's Confession;" John Mandeville (1300–1371), author of a book of "Travels;" and John Wiclif (1324–1384), translator of the Bible.

21. There are two respects in which Chaucer is unrivalled—as a describer of character and as a story-teller. He seizes by instinct on the strong features of character, and hits them off with a few bold touches. Look, for example, at his portraits of the Prioress, the Clerk of Oxford, and the Wife of Bath, in the "Prologue" to *The*

Canterbury Tales, and see with what force and discrimination and brevity the sketches are outlined. The same is true of his story-telling. In the most natural way, and without any effort, the most striking points in the story are brought into relief. His pictures are full of happiness, bright sunshine, and cheerful air. There is a constant and charming play of humour in his verse, which gives the reader the impression of a man always writing with a smile on his face and a twinkle in his eye.

SUMMARY OF CHAUCER'S LIFE AND WORKS.

Year. Age.

- 1340.....Born at London.
 1357...17...A page in Prince Lionel's household.
 1359...19...Accompanies the prince to the French war; is taken prisoner.
 1360...20...Ransomed by Edward III.
 1366...26...Mentioned as one of the king's esquires—Probably married to Philippa Chaucer.
 1367...27...Receives pension of 20 marks—Writes *The Complaint to Pity*.
 1369...29...Death of the Duchess of Lancaster—Chaucer writes *The Death of Blanche the Duchess*.
 1370...30...In France on the king's service.
 1372...32...Employed on a mission to Genoa and Florence.
 1374...34...Receives grant of a pitcher of wine daily—Appointed Comptroller of Customs of wools, skins, and leather at London—*The Parliament of Birds*—Begins to write stories for *The Canterbury Tales*.
 1377...37...Mission to France—Esquire to Richard II.
 1382...42...Appointed Comptroller of the Petty Customs.
 1386...46...Knight of the Shire for Kent—Lancaster in Spain—Change of Government—Chaucer dismissed from his comptrollerships.
 1387...47...Death of his wife.
 1388...48...His pensions cancelled—He makes his pilgrimage to Canterbury.
 1389...49...Return of Lancaster—Chaucer appointed Clerk of the King's Works at Westminster.
 1390...50...Appointed Clerk of the Works at St. George's, Windsor.
 1390...50...*The Canterbury Tales* finished.
 1391...51...Loses his Clerkships of Works.
 1394...54...Grant of £20 a-year from King Richard.
 1398...58...Letters of Protection to Chaucer—Grant of a tun of wine a-year from the king.
 1399...59...Death of Lancaster—Dethronement of Richard—Henry IV. doubles Chaucer's pension—Chaucer leases house at St. Mary's, Westminster.
 1400...60...Dies, October 25.
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SELECTIONS FROM CHAUCER.

THE CANTERBURY TALES.

The Date.—The composition of the separate Tales extended over several years,—between 1374 and 1390.

The Plan.—Probably the Tales were written at first as independent compositions, and without any idea of combining them in one work. The plan on which they are combined is this: A company of some twenty-nine or thirty pilgrims meet at the Tabard Inn, in Southwark, bound for the shrine of St. Thomas of Canterbury. The gathering contains specimens of nearly every character then common in England,—a Knight, a Squire, a Yeoman, a Prioress, a Monk, a Friar, a Merchant, a Clerk of Oxford, a Doctor of Physic, a Wife of Bath, etc. They agree that each pilgrim shall tell two stories on the way to Canterbury, and other two on the way back; and the whole proceedings were to be wound up with a supper at the Tabard, at which the teller of the best stories was to be entertained by the rest of the band. This plan is explained, and the several pilgrims are described, in the Prologue, which thus serves to bind together the series of Tales. It is also an admirable portrait-gallery of the men and women of Chaucer's time. To each Tale there is prefixed a separate prologue, introducing the story and the story-teller. These separate prologues still further bind the parts of the work together. But the design was not completed. Only twenty-four Tales are given, and the story of the pilgrims is cut short before Canterbury is reached. Two of the Tales are in prose—*The Tale of Melibeus*, told by the poet himself, and *The Parson's Tale*, which is really a discourse or tract *Of Penitence*. Chaucer is supposed to have taken the idea of throwing the stories together in a single work from the *Decamerone* of the Italian poet Boccaccio (1313-1375).

The Verse.—The Prologue and nearly all the Tales are written in rhymed pentameter (10 syllable) verse, of which an example is given below. The only exception is *The Tale of Sir Thopas* (one of the poet's contributions), which is written in tetrameters (8 syllables) and trimeters (6 syllables).* The verse is generally regular, but occasionally a weak syllable is added at the end of a line; and sometimes, though rarely, the verse contains only nine syllables, the first foot consisting of a single syllable. Final *e*, in Chaucer, is frequently a remnant of a case-ending or other grammatical inflection, and then it must be sounded. Many words of French origin are by Chaucer accented on the last syllable—as, *aventure*, *licour*, *nature*, *corage*; but he uses both *vertue* and *ver'tu*, as will be seen below.

The Language.—The language, as has been said above, possesses many old words, and forms of words, and idioms which have long ago been discarded. The peculiarities are too numerous to be noticed here. Some of them are pointed out in the Notes to the selections. They are fully treated in the editions of Chaucer by Dr. Richard Morris, Professor W. W. Skeat, and Mr. Henry Sweet in the "Clarendon Press Series."

OPENING OF THE PROLOGUE.

Whan that Aprillē with his schowrēs 'swootē [sweet.
 The drought of Marche hath percēd to the rootē,
 And bathēd every veyne in 'swich licour, [such moisture.
 Of which vertue¹ engendred is the flour;
 Whan Zephirus 'eek with his swetē breeth [also.
 Enspirēd hath in every 'holte and heeth [wood.
 The tendrē croppēs, and the yongē sonnē²
 Hath in the Ram his halfē cours i-ronnē,³
 And 'smalē fowlēs maken⁴ melodē, [little birds.
 That slepen al the night with open eye, 10
 So priketh 'hem⁵ natūre in 'here corāges:— [them—their.
 Thanne longen folk to gon⁶ on pilgrimāges,
 And palmers for to seeken 'straungē strondēs, [foreign strands.
 To 'fernē hawles, 'kouthe in sondry londēs; [ancient saints.
 And specially, from every schirēs endē [known.
 Of Engelond, to Caunterbury they wendē,
 The holy blisful martir⁷ for to seekē,
 That hem hath holpen⁸ whan that they were seekē.
 'Byfel that, in that sesoun on a day, [it befell.
 In Southwerk at the Tabard as I lay, 20
 Redy to 'wenden on my pilgrimāge [go.
 To Caunterbury with ful devout corāge,
 At night was come intō that hostelrie
 'Wel nyne and twenty in a compaignye, [full.
 Of sondry folk, by 'aventūre i-fallē [chance.
 In felaweschipe, and pilgryms were thei allē,

1 Of which vertue, etc., by the power of which the flower, or blossom, is produced.

2 The yongē sonne, the young sun having just begun its course through the signs of the Zodiac. The Ram mentioned is the constellation *Aries*.

3 I-ronne, run. The prefix i- denotes the past or passive participle—equivalent to the Old English and German *ge-*.

4 Maken. The -en is a plural suffix.

5 So priketh hem, etc., so nature spurs them in their hearts or spirits. "Hem" and "here" are the Old English forms of *them* and *their*, from the pronoun *he*, *heo*, *hit*, *he*, *she*, *it*.

6 Gon. The -n is the infinitive suffix.

7 The holy blisful martir, St. Thomas Becket.

8 Holpen. The -en is the suffix of the past or passive participle.

That toward Caunterbury wolden rydē;
 The chambres and the stables weren wydē,
 And wēl wē weren 'esed attē bestē.

[accommodated in
the best way.

THE CLERK OF OXENFORD.

A Clerk¹ ther was of 'Oxenford² also, [Oxford.
 That unto logik haddē longe 'i-go. [gone.
 As 'lenē was his hors as is a rakē, [lean.
 And he was not right fat, I undertakē;
 But lokede 'holwe, and 'therto 'soberly. [hollow—also—sad.
 Ful thredbare was his 'overeste courtepy, [uppermost coat.
 For he hadde geten him yit no benefice,
 'Ne was so worldly for to have office. [nor.
 For him was 'levere³ have at his beddēs heed [rather.
 Twenty bookēs,⁴ clad in blak or reed, 10
 Of Aristotle and his philosophie,
 Then robēs riche, or 'fithēle, or gay 'sawtrie. [fiddle—psaltery.
 But 'al be that he was a philosophrē, [although.
 Yet haddē he but litel gold in 'cofrē; [chest.
 But al that he mighte of his frendēs 'hentē, [take.
 On bookēs and on lernyng he it spentē,
 And busily gan for the soulēs preye
 Of hem that 'yaf him⁵ wherwith to 'scoleye, [gave—study.
 Of studie took he most 'cure and most heedē. [care.
 Not 'oo word spak he morē than was needē, [one.
 And that was seid in forme and reverence 21
 And schort and quyk, and ful of high 'sentence. [sense.
 'Sownynge in moral vertu was his spechē, [tending to
 And gladly wolde he lerne, and gladly techē.

1 Clerk, scholar.

2 Oxenford. The form assumes that the name meant the *ford of oxen*; but *ox* is really the same word as *Ex*, *Esk*, *Ouse*, etc., all meaning water.

3 Him was levere, it was more pleasing to him. "Him" is the dative (to-case); and

"levere" is the comparative of *leaf*, pleasing.

4 Twenty bookēs, etc. This is an example of a nine-syllable line. The first foot is *Twēn*.

5 Hem that yaf him, them that gave him. A reference to the custom of poor scholars begging for their maintenance.

EDMUND SPENSER.

BORN 1552—DIED 1599.

1. Edmund Spenser as poet, and Richard Hooker¹ as prose writer, stand at the beginning of Modern English literature—of the English writers whose language can be understood without much difficulty by Englishmen of the present day. Between the writing of Chaucer's "Canterbury Tales" (about 1390) and the writing of Spenser's *Fairy Queen* (about 1590) there was a period of two centuries, during which great changes passed over England and the English people. The War of the Roses destroyed almost entirely the old nobility. The last fragments of the feudal system were laid in the dust. An industrious and prosperous middle class arose. The printing-press multiplied books. Schools for the education of the common people, and not of the rich only, spread over the land. The Reformation broke the power of the priesthood, abolished the monasteries, and gave the people the Bible in their own tongue. Spenser's England and Chaucer's England might have been two different countries.

2. During that interval of two centuries many English poets wrote, of whom the best were Henry Howard, Earl of Surrey, and Sir Thomas Wyatt; but none of them was a poet of the first rank, like Chaucer and Spenser. These men, however, did good work in the way of perfecting the English language for use in

¹ Richard Hooker. See WRITERS CONTEMPORARY, etc., page 248.



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literature, and of polishing English verse as an instrument for poets to handle. Either Surrey or Wyatt was the first to write English sonnets, and Surrey's translation of the "*Æneid*" was the first specimen of English blank verse. The labours of these men fitted the language for being used by Spenser and by Shakespeare.

3. Like Chaucer, Edmund Spenser was a London poet, born and bred. For that we have his own word; for in the last poem of his, published in his lifetime, he speaks of—

"Merry London, my most kindly nurse,
That to me gave this life's first native source,
Though from another place I take my name,
An house of ancient fame."

The particular part of London in which he was born

was East Smithfield, near the Tower, and the year was 1552.¹ East Smithfield would of course be a very different place then from what it is now, when it is one of the densest parts of the city. It was not far from green fields and shady lanes, in which the poet's boyhood would be nurtured; and his "Sweet Thames," its banks still rural and its waters pure, was not far off.

4. We know nothing of Spenser's father, nothing of his position or of his occupation. All that we know about the poet's mother is that her name was Elizabeth, and that we are told in one of his poems. From the fact that Spenser received help during his education, it may be inferred that his father was not rich or well-to-do. Most probably he was in the position of being a poor relation of a noble family. The poet was fond of boasting that he came of "an house of ancient fame." The house was that of the Spencers of Althorp, from whom are descended several noble families of the present day. To each of the three daughters of Sir John Spencer the poet dedicated one of his poems, and in each dedication he referred to the relationship, while in *Colin Clout* he wrote,—

"Nor less praiseworthy are the sisters three,
The honour of the noble family
Of which I meanest boast myself to be."

The branch of the family to which the poet belonged was that of the Spencers of Hurstwood, near Burnley, in Lancashire.

5. Spenser was educated at Merchant Taylors' School. That has been learned lately from the accounts of Robert Nowell, a worthy citizen of London, who was in the habit of assisting "poor scholars" of that school.

¹ Not in 1553, as usually stated. The authority for this is one of the poet's sonnets.

When Nowell died, in 1569, six Merchant Taylors boys received from his estate pieces of cloth for gowns to be worn at his funeral, and the name of "Edmond Spenser" heads the list. Spenser was then seventeen.

6. In May of the same year he was admitted to Pembroke Hall, Cambridge, as a sizar,¹ or serving clerk. The Nowell family helped him with his outfit, for in the accounts for April 1569 there is an entry which shows that he received a small sum of money "at his going to Pembroke Hall." All this confirms the belief that in Spenser's family money was not plentiful.

7. In that very year, Spenser seems to have made his first appearance as a poet. In a volume of miscellanies, called "The Theatre of Worldlings" (published May 25, 1569), there are several translations from the Italian of Petrarch, and from a French poet named Du Bellay, which the editor professed to have done with his own hand. But twenty-two years afterwards, when Spenser had become famous, there was issued a volume of his minor poems, among which these same translations occur in a slightly-altered form.

8. Of Spenser's career at Cambridge scarcely anything is known. He does not seem to have been a distinguished student. His writings lead one to conclude that he followed his own bent, and read much in Italian poetry and French romances, and the works of Chaucer and Surrey, though he did not neglect Latin and Greek literature. He passed B.A. in 1573; but he obtained no Fellowship, and he left Cambridge finally on taking his M.A. degree in 1576.

9. His chief friends at Cambridge were Gabriel Harvey and Edward Kirke. Harvey was his senior, having been made a Fellow of his college the year

¹ Sizar, one who served out the "sises" or rations to the other students.

after Spenser went to Cambridge. He was a minor poet and a good classical scholar, but he was a man of a bitter spirit and fond of disputing. His scholarship won the admiration of Spenser and Kirke, who were contemporaries, and he came to have great influence over them. He was Spenser's life-long friend and most frequent correspondent.

10. On quitting Cambridge, Spenser seems to have spent some months (probably a year or more) in the north of England, partly in writing poetry, and partly in love-making. In connection with the latter, an incident occurred which cast a shadow over his life. He fell in love with a fair lady, who is known only as Rosalind, "the widow's daughter of the glen;" but another suitor was preferred to him, and the disappointment saddened him for years.

11. The poetry he wrote while in the north is coloured by his hopeless passion. It was there that he wrote his first important work, *The Shepherd's Calendar*; and when he returned to London (some time before October 1578) he took the manuscript of most of the poems with him. It was probably at that time that his friend Harvey introduced him to the Earl of Leicester and his nephew the famous Sir Philip Sidney, through whom he became familiar with a wide circle of literary and courtly friends. His letters show that he lived for a time in Leicester's household; and he completed *The Shepherd's Calendar* when staying with Sidney at Penshurst, in Kent. The book was published anonymously, in the end of 1579 or the beginning of 1580. It was inscribed to Sidney, and was commended to the world in an epistle to Gabriel Harvey by "E. K.," now known to be Harvey's and Spenser's college friend Edward Kirke.

12. In August 1580, Lord Grey of Wilton went to Ireland as Lord Deputy, and he took Spenser with him as his secretary. It was by appointments of that kind that poets and other authors lived in former times, before literary men were able to earn a living by their works. The system led to a great deal of cringing and flattery, and also to much jealousy and disappointment. Spenser hated it, and condemned and pitied those who submitted to it; but he had to submit to it himself. Like other Englishmen of his time, and of subsequent times, he looked on Ireland as the place where fortunes might be made and lands might be secured.

13. When Lord Grey was sent to Ireland, the Earl of Desmond was at the head of a serious revolt. The policy by which the new Lord Deputy tried to suppress the rebellion was marked by great cruelty, and was in fact a policy of extermination. The province of Munster was turned into a desert. Yet the rebellion was not put down. If Lord Grey had succeeded in restoring order, all his cruelties would have been forgiven. As he had failed, his cruelties were an offence, and he was recalled. Spenser thought that his chief was very badly used. In his *View of the Present State of Ireland*, published a few years after Lord Grey's death, Spenser defended his character and his administration. He praised him for his manliness, his nobility of character, and his untiring zeal in the queen's service. Afterwards, in *The Fairy Queen*, he made Lord Grey the model of Sir Artegal, the Knight of Justice, and he drew his enemies as the hags Envy and Detraction which met him on his return from his triumphs.

14. Though Spenser ceased to be Irish Secretary when Lord Grey retired, he did not leave Ireland. His purpose in going there had been to some extent fulfilled,

and Ireland was thenceforth his home for better and for worse. While he was secretary to the Lord Deputy he had obtained other official appointments. In January 1582, his name appears twice in a list of persons among whom Lord Grey distributed the forfeited lands of the rebels. For some time he acted as deputy for his poetical friend Ludovick Bryskett, Clerk to the Council of Munster; and in 1586 he received that appointment permanently, on Bryskett's retirement.

15. About the same time he received a grant of 3,028 acres of land out of the forfeited estates of the Earl of Desmond, together with the Castle of Kilcolman,¹ which was thenceforth the poet's home. Spenser thus became one of the English settlers in Munster who were called Undertakers, because they "undertook" to colonize the land with English farmers and labourers, to live on it themselves, and to pay a small rent to the Crown. Another of the Undertakers was Sir Walter Raleigh, between whom and Spenser there naturally sprang up a very strong friendship, as we shall presently see.

16. During all these years, *The Fairy Queen* had been simmering in the poet's brain, and ever since his retirement from the office of secretary to Lord Grey he had been busily engaged in writing it. In 1579 he had planned the work, and had shown a specimen of it to Harvey, along with *Nine Comedies*, named after the Nine Muses. The point on which he wished Harvey's opinion was, whether he should adopt the dramatic or the epic form of poetry. Harvey gave his opinion for the drama; but Spenser's instinct kept him right. He followed his own bent, which was toward the narrative allegory. The result is that while every one of his

¹ Kilcolman, in county Cork, ten miles north of Mallow. Near it is the river Awbeg, called the Mulla by Spenser.

Nine Comedies is lost and forgotten, his *Fairy Queen* is an immortal English classic.

17. We get the first hint that Spenser was engaged in writing *The Fairy Queen* from the preface to an essay by his friend Ludovick Bryskett, on "The Philosophy of Civil Life." He describes a meeting at his house near Dublin (some time between 1584 and 1588), at which Spenser was present along with several very distinguished men. The conversation having turned on moral philosophy, Bryskett pressed Spenser to give them a "speech" or lecture on the subject; but he excused himself on the ground that he had "already undertaken a work tending to the same effect, which is *in heroical verse*, under the title of a *Faerie Queene*, to represent all the moral virtues, assigning to every virtue a knight, to be the patron and defender of the same, in whose actions and feats of arms and chivalry the operations of that virtue, whereof he is the protector, are to be expressed, and the vices and unruly appetites that oppose themselves against the same, to be beaten down and overcome." This work, he says, he has "already well entered into;" and he hopes with God's help to finish it. Bryskett adds that his friends were much interested in Spenser's statement. They showed "an extreme longing after his work of *The Faerie Queene*, whereof some parcels had been by some of them seen."

18. We thus find that Spenser's mind was firmly set on completing his great poem about the time that he settled at Kilcolman; and there, in the midst of romantic scenery, but among wild and disloyal people, the greater part of it was written. It seems hardly possible to doubt that Spenser's Irish experiences had a marked effect on the working out of his plan. They gave a political turn to many features of the moral allegory.

He found living there men, some of them his own friends, whom he could use as models of chivalry and nobleness, and others who were equally useful as types of cruelty and falsehood. We have already seen that he modelled Sir Artegal, the Knight of Justice, on his friend and patron Lord Grey, and Envy and Detraction on Lord Grey's enemies. In some respects the allegory was equally applicable to the real Irish wars, and to the spiritual conflict between virtue and vice in human nature.

19. Shortly before Spenser took up his abode in Kilcolman, a sad calamity befell him in the death of his dear friend Sir Philip Sidney. Spenser gave expression to his feelings in a graceful elegy entitled *Astrophel*, in which the pastoral tone and plan of *The Shepherd's Calendar* are maintained. "Astrophel" is a shepherd born in Arcady,¹ and to other "gentle shepherds" the poet-shepherd addresses

"The mournfulst verse that ever man heard tell."

20. Not until 1589 did Spenser make up his mind to publish any part of *The Fairy Queen*. Raleigh, having read parts of the poem, was charmed with its beauty and filled with admiration for its grand moral purpose. So great a work must not be left to waste its sweetness on the desert air of Munster. He urged Spenser to go to England with him, and lay his poem at the feet of Queen Elizabeth. Perhaps Raleigh, who was then out of favour at court, had a shrewd hope that such an offering might restore him to the good graces of his offended queen. To Spenser the prospect was

¹ Arcady, Arcadia, "the Switzerland of Greece," was the typical land of shepherds. Hence *Arcadian* means pastoral.

bright and tempting. It might mean not only fame but also fortune. The upshot was that Spenser and Raleigh returned to London together, taking with them the manuscript of *The Fairy Queen*.

21. Raleigh had no difficulty in introducing Spenser to the court. The poet read to the queen parts of his work, choosing those passages that referred to herself. She was delighted with the copious flattery showered on her as Cynthia, as Gloriana, as Belphœbe, and in her own person as "Goddess heavenly bright;" and she at once granted Spenser a pension of £50 a-year. The next point was to get the poem published. On December 1, 1589, it was entered on the registers of the Stationers' Company, where it was described as "a book intytuled *the fayrye Queene* dysposed into xii. bookes." It was published soon afterwards, with the date 1590, but it contained not twelve books, but only the first three.

22. Prefixed to the poem, which was dedicated to Queen Elizabeth, there was a letter addressed by Spenser to Sir Walter Raleigh, "expounding his whole intention in the course of this work." The general end of all the book, he says, "is to fashion a gentleman or noble person in virtuous and gentle discipline:" he has chosen as the highest example of honour and courtesy Arthur the knight, before he was king,—"perfected in the twelve private moral virtues;" the plan of the whole is set forth in the twelfth book, "where I devise that the Faerie Queene kept her annual feast xii. days, upon which xii. several days the occasions of the xii. several adventures happened, which being undertaken by xii. several knights are in these xii. books severally handled and discoursed."

23. The fact that Spenser thought it necessary to explain the plan and purpose of his poem in this way

shows that he was aware of the great defect in its design—namely, that it does not tell its own story, or carry its meaning on its face. He also made a mistake in reserving the framework which was to bind the whole into one till the last book, which was not finished, and was probably little more than sketched out, when the first three books were published, and which in point of fact was never given to the world.

24. In spite of these defects, the poem at once gave Spenser his place at the very head of living English poets, and as the first really great poet since Chaucer. In one of his dedications to Queen Elizabeth—not that of 1590—he offers the poem to her, “to live with the eternity of her fame.” That was both a compliment and a prophecy. As a compliment it was false, because it suggested that the fame of the poem would depend on that of the queen. As a prophecy it was bold; but it has proved true.

25. In December 1590, while Spenser was still in London, Ponsonby, his publisher, entered at Stationers’ Hall a volume entitled *Complaints containing sundry small Poems of the World’s Vanity*. He declared Spenser to be the author of the poems, which, he said, had been scattered in many hands, some of them stolen or purloined. The volume contained the *Translations from Petrarch and Du Bellay* already referred to as having appeared in “The Theatre of Worldlings” in 1569. It also included *The Ruins of Time*, *The Tears of the Muses*—both of them complaints of the return of society to barbarism—and *Mother Hubbard’s Tale of the Ape and the Fox*.

26. The last-named piece reveals Spenser to us in the character of a disappointed courtier. There can be little doubt that he had come to England in the hope

that his genius might be rewarded with some more congenial and more profitable position than that which he held in the wilds of Munster. He had been hanging about the court for twelve months. He had got plenty of praise, but nothing more substantial, excepting only the queen's pension of £50 a-year, which the High Treasurer paid with great reluctance; and he was naturally disappointed. He was also disgusted with what he saw of the jealousies, the bitter rivalries, and the underhand scheming of the place-hunters who hung about the court in hope of preferment.

27. It was in that mood that he wrote the most telling parts of *Mother Hubbard's Tale*. It is a satirical fable, in which the meannesses of court life are shown up. For example, he describes the miserable position of a suitor at court in these vigorous lines:—

Full little knowest thou, that hast not tried
 What hell it is in suing long to bide;
 To lose good days that might be better spent;
 To waste long nights in pensive discontent;
 To speed to-day, to be put back to-morrow;
 To feed on hope, to pine with fear and sorrow;
 To have thy prince's grace, yet want her peers';
 To have thy asking, yet wait many years;
 To fret thy soul with crosses and with cares;
 To eat thy heart through comfortless despairs;
 To fawn, to crouch, to wait, to ride, to run,
 To spend, to give, to want, to be undone.
 Unhappy wight, born to disastrous end,
 That doth his life in so long tendence spend!

28. Spenser returned to Ireland in the middle of 1591, filled with contempt for the kind of life in the midst of which he had been for eighteen months. Once more settled at Kilcolman, he sat down and gave vent to his

feelings in a new poem—*Colin Clout's Come Home Again*, written in the character he had assumed in *The Shepherd's Calendar*, and giving an account of his recent visit to the great world of London. He dedicated the poem to Raleigh, but it was not published till 1595.

29. If *The Fairy Queen* was resumed at this time, it was very soon laid aside again. About the close of 1592, he fell deeply and madly in love for the second time. The lady's name was Elizabeth, but that is all that is positively known about her. It is assumed that she was a neighbour, or the daughter of a neighbour, but the surname of the family has not been ascertained. Like his Rosalind, his Elizabeth was a coy maiden, and refused his addresses. That drove him almost to despair. Then he began the writing of that wonderful series of *Sonnets*—the *Amoretti* (love songs)—in which he described the course of his wooing with all its hopes and fears and passionate wailings. His great poem was laid aside. He could do nothing but lay bare his heart in most sad and rapturous verse. He was kept in suspense for more than a year. At last the lady yielded, and he was married to her on June 11th, 1594, at Cork.

30. The closing sonnets of the series reveal the poet in happy mood as an accepted lover. He returned to his regular occupations, and completed the sixth book of *The Fairy Queen* before his marriage. That event he celebrated in the *Epithalamion*, which has been described as "the most glorious love-song in the English tongue," and as "the most perfect of all his poems." The *Sonnets* and the *Epithalamion* were published in 1595.

31. Toward the close of that year, Spenser returned to England, probably accompanied by his wife. His errand was the passing through the press of the second three books of *The Fairy Queen*, the manuscript of which he

took with him. They were published early in 1596; but he remained in London the whole of that year and part also of 1597. While there, he wrote a *Prothalamion* (a spousal verse) on the marriage of the two daughters of the Earl of Worcester.

32. These were his latest works, unless, as some suppose, his *View of the State of Ireland* was written after his return to Kilcolman in 1597. In the following year the political storm burst out afresh in Ireland. The rebellion was headed by Hugh O'Neill, Earl of Tyrone. Munster rose in arms at the call of James Fitzgerald, who took the title of Earl of Desmond. The Irish resolved to sweep the Undertakers out of the land. In the midst of the crisis, a letter arrived from the English Council instructing the Irish government to appoint Spenser Sheriff of Cork. It seemed as if his long-deferred hopes were at length going to be fulfilled. But the reward came too late. A few weeks later, Munster was in the hands of the insurgents. Kilcolman Castle was sacked and burned, and it is said that Spenser's new-born child perished in the flames.

33. Spenser with his wife and the rest of his family escaped with difficulty. He crossed over to England and reached London, broken both in fortune and in spirit. On the 16th of January following, he died in King Street, Westminster,—Ben Jonson says, “for lack of bread,” but it is more likely to have been of a broken heart. He was buried in Westminster Abbey, by his own wish near the grave of Chaucer.

34. *The Fairy Queen* was not completed. If any parts of the remaining books were written, they must have perished in the flames of Kilcolman. The story of the poet having lost the last six books in his flight is very improbable.

SUMMARY OF SPENSER'S LIFE AND WORKS.

- Year. Age.
- 1552.....Born in East Smithfield, London.
- 1562...10...Goes to Merchant Taylors' School.
- 1569...17...Attends Robert Nowell's funeral as a Merchant Taylors boy—Goes to Pembroke Hall, Cambridge, as a sizar—*Translations from Petrarch and Du Bellay* in "The Theatre of Worldlings."
- 1573...21...Graduates B.A.
- 1576...24...Graduates M.A., and leaves Cambridge—Goes to the north of England.
- 1577...25...Rejected by "Rosalind"—Writes *The Shepherd's Calendar*.
- 1578...26...Returns to London—Introduced to Leicester and Sidney—Plans *The Fairy Queen*.
- 1580...28...*The Shepherd's Calendar* published—Goes to Ireland as secretary to Lord Grey.
- 1582...30...Receives parts of the forfeited estates—Lord Grey leaves Ireland—Spenser remains.
- 1584...32...Meeting at Bryskett's; plan of *The Fairy Queen* explained.
- 1586...34...Grant of manor and castle of Kilcolman, in Cork—Death of Sir P. Sidney—Spenser goes to live at Kilcolman—Intimacy with Sir W. Raleigh.
- 1589...37...Goes to London with Raleigh—Reads *The Fairy Queen* to Queen Elizabeth—Receives pension of £50.
- 1590...38...First part (books i.-iii.) of *The Fairy Queen* published—Ponsonby publishes *Complaints (The Ruins of Time, The Tears of the Muses, Mother Hubbard's Tale, etc.)*.
- 1591...39...Returns to Kilcolman—Writes *Colin Clout's Come Home Again*.
- 1592...40...Falls in love with "Elizabeth"—Writes the *Amoretti* or *Sonnets*.
- 1594...42...Convicted of seizing Lord Roche's lands (Feb.)—Marries Elizabeth (June)—Writes *Epithalamion*.
- 1595...43...Writes *A View of the Present State of Ireland* (printed 1633)—Publishes *Sonnets, Epithalamion, and Colin Clout's Come Home Again*—Returns to London with his wife.
- 1596...44...Second part (books iv.-vi.) of *The Fairy Queen* published—Writes *Hymns in Honour of Love and Beauty, a Prothalamion, and Daphnaïda*, an elegy on the death of the wife of a friend.
- 1597...45...Returns to Kilcolman.
- 1598...46...Outbreak of Tyrone's Rebellion—Nominated as Sheriff of Cork—Munster overrun by the rebels—Kilcolman sacked and burned—Spenser escapes to England.
- 1599...47...Dies in King Street, Westminster, January 16.

SELECTIONS FROM SPENSER.

THE FAIRY QUEEN.

The Date.—*The Fairy Queen* (or *Faerie Queene*, in Spenser's spelling) was mostly written in the poet's Irish home, Kilcolman Castle. It was probably begun in England, for we know that he showed a specimen of it to Gabriel Harvey in 1579. Books i., ii., and iii. were first published in 1590, and books iv., v., and vi. in 1596. These were the only complete books that were ever published. It is not known how much of the remainder was ever written. There remain, as fragments of it, two complete cantos, and two stanzas of a third canto, of a seventh book.

The Plan.—The general purpose of the poem has been described above in the quotation from Bryskett. In the prefatory letter to Raleigh it was described as being "to fashion a gentleman or noble person in virtuous and gentle discipline;" and to make it pleasing, this moral purpose was "coloured with an historical fiction"—namely, the story of King Arthur, the flower of chivalry.

The plan of the poem was to have been explained in the twelfth and last book, which was never given to the world, and was probably never written. Spenser, however, sketched it briefly in his letter to Raleigh. The Fairy Queen was to keep an annual feast of twelve days; each day was to have a particular adventure, performed by a particular knight, and described in one of the twelve books.

These twelve knights are also patrons of the twelve moral virtues—namely, (1) Holiness, (2) Temperance, (3) Chastity, (4) Friendship, (5) Justice, (6) Courtesy, (7) Constancy, (8) Truth, (9) Prudence, (10) Courage, (11) Liberality, (12) Righteous Ambition.

In Spenser's plan Magnificence (or magnanimity) was the virtue of virtues, and included all the others. There are other knights and ladies in the work, who represent the vices opposed to these virtues, and also other moral qualities, good and evil.

Besides standing for particular virtues or vices, many of the persons in the poem were intended to shadow forth individuals. Thus:—

	Abstract.		Concrete.
THE FAIRY QUEEN stands for	Glory	and also for	Queen Elizabeth.
ARTHUR	" Magnanimity	"	Earl of Leicester.
BRITOMARTIS	" Chastity	"	Queen Elizabeth.
THE RED CROSS	" Holiness	"	{ St. George, a model Englishman.
KNIGHT }			
UNA	" Truth	"	The Protestant Church.
DUSSA	" Error	"	Mary Queen of Scots.
COROECA	" Superstition	"	The Catholic Church.
ORGOGLIO	" Antichrist	"	Philip of Spain.
SIR ARTEGAL	" Justice	"	Lord Grey.

The work is thus a double allegory, but its story may be followed and enjoyed without the reader's paying attention to that fact. While *The*

Shepherd's Calendar is a pastoral allegory, *The Fairy Queen* is a martial allegory. It represents the world as a battle-field and life as a warfare. In the pastoral allegory the characters are shepherds and shepherdesses; in the martial allegory they are knights and ladies, spirits and monsters.

The Verse.—The poem is written throughout in iambic verse (x a)—the heroic verse of English poetry; the same verse in which Milton's "Paradise Lost" and Shakespeare's dramas are written; only Spenser's verses rhyme, and are arranged in stanzas.

The stanza consists of nine lines, of which the first eight are pentameters (five feet, or ten syllables), while the ninth is a hexameter (six feet, or twelve syllables). A chief peculiarity of the stanza consists in the arrangement of the rhymes. There are only three rhymes in each stanza, thus distributed—namely, lines 1 and 3; lines 2, 4, 5, and 7; lines 6, 8, and 9.

This stanza, which was invented by Spenser and is called the Spenserian, has been used by later poets—by Thomson in "The Castle of Indolence," by Burns in "The Cotter's Saturday Night," and by Byron in "Childe Harold." Pope has cast ridicule on the use of the Alexandrine in the couplet—

"A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along."

But Pope's "Messiah" ends with an Alexandrine.

The Language.—The language of the poem belongs to a much earlier age than the time of Spenser. That was done purposely, and for effect. The poet thought by that means to give an antique flavour to his work,—to carry back his readers to the age of chivalry. He was a great student and admirer of Chaucer, and he borrowed from him many words and forms of words which had fallen out of use in the current speech long before his own day. He makes frequent use, for instance, of the prefix *y-* in forming the passive participle of verbs; as—*y-drad* for dreaded (also *a-drad*), *y-cladd* for clothed, *y-bore* for born, *y-plight* for plighted, *y-rapt* for rapt, *y-wrake* for wreaked, avenged. Spenser also uses *can* for knows, *couth* for knew, *don* for do on, *doffe* for do off, *earst* for first, *eine* and *eyne* for eyes, *fone* for foes, *liefer* for dearer, *mot* for must, *mote* for might, *ne* for nor, not, *nas* for ne-has, *not* for ne-wot (knows not), *would* for ne-would, *nys* for ne-is, *rath* for early, *to for* for (as in to friend), *thereto* for besides, *treen* for trees, *weet* for know (wit), *won*, *wonne*, for dwelling-place, *ywis* for certainly, *glitterand* for glittering, *trenchand* for cutting, *to-worne* for worn out, *hardiment* for boldness, *hardyhed* for hardihood, *yod* for went; and many such forms as, *habitaunce*, *joyaunce*, *maintenaunce*, *pleasaunce*, *maisterdome*, *revengement*, *sickernesse*, *simplesse*.

The Style.—*The Fairy Queen* is the most purely and richly imaginative poem in the English language. In gorgeousness, flexibility, and endless variety of imagination, Spenser excelled all the poets that ever wrote; and the plan of the poem—the absence of human interest, human incident, and human character, except as these are reflected in the allegory—gave him ample scope for the exercise of that power.

The work is poetry and nothing else. Hence he has always been the favourite of other poets—"the poets' poet," as he has been called. It has

been well said of him that although he may not be the greatest of poets, "his poetry is the most poetical of all poetry." Shakespeare surpasses him in creative power and in human interest; Chaucer surpasses him in the conception of character; Milton surpasses him in power of intellect and in sublimity of diction: but Spenser excels them all in exquisite sense of beauty and in the music of his verse.

Spenser's style is redundant; but that fault is due to his luxuriant fancy and his command of all the resources of the language. Visions and ideas in endless variety throng the chambers of his mind, and he cannot choose but give expression to them.

Though redundant, Spenser's style is clear. It is never very difficult to understand his meaning. Any obscurity that may exist arises from his use of old-fashioned words, and not from intricate construction.

THE LEGEND OF THE KNIGHT OF THE RED CROSS.

This is narrated in the First Book of *The Fairy Queen*, containing twelve cantos. The Red Cross Knight was sent by Gloriana, Queen of Fairyland, to deliver the royal parents of Una, who had shut themselves up in a strong castle to escape from a Dragon that threatened them with destruction. The Knight and Una set out together; but they were separated. Each of them met with strange and trying adventures—representing the struggles of holiness and faith with the world, the flesh, and the devil. They were brought together again, through the intervention of King Arthur. At last they reached the castle of Una's father. The Knight fought with and slew the Dragon. The gates of the castle were opened; and Una, being restored to her parents, was promised in marriage to the Knight after he had fought for six years against the Saracens.

THE KNIGHT AND UNA.

1. A gentle knight¹ was 'pricking on the plain; *[spurring]*
 'Ycladd in mighty arms and silver shield, *[clad.]*
 Wherein old dints of deep wounds did remain,
 The cruel marks of many a bloody field;

¹ A gentle knight. This is the Red Cross Knight, representing first a Christian warrior, and secondly Reformed England.

Towards the close of the Book, he becomes "St. George of Merry England."

Yet arms till that time did he never wield.
 His angry steed did chide his foaming bit,
 As much disdain to the curb to yield :
 Full 'jolly knight he seemed, and fair did sit, [handsome.
 As one for knightly jousts and fierce encounters fit.

2. And on his breast a bloody cross he bore,
 The dear remembrance of his dying Lord,
 For whose sweet sake that glorious badge he wore,
 And dead as living ever¹ him adored :
 Upon his shield the like was also 'scored, [drawn.
 For sovereign hope, which in his help he had :
 Right faithful² true he was in deed and word,
 But of his 'cheer did seem too solemn sad ; [countenance
 Yet nothing did he dread, but ever was 'ydrad. [dreaded.

3. Upon a great adventure he was 'bond, [bound.
 That greatest Gloriana³ to him gave,
 (That greatest glorious queen of Fairy lond),
 To win him 'worship, and her grace to have, [honour.
 Which of all earthly things he most did crave ;
 And ever as he rode, his heart did yearn
 To prove his 'puissance in battle brave [power.
 Upon his foe,⁴ and his new force to learn—
 Upon his foe, a dragon horrible and stern.

4. A lovely lady⁵ rode him 'faire beside, [fairly.
 Upon a lowly ass more white than snow,
 Yet she much whiter;⁶ but the same did hide
 Under a veil, that 'wimpled was full low, [plaited in folds.
 And over all a black 'stole she did throw, [robe.

1 Dead as living ever, he adored his dead Lord as ever living.

2 Right faithful, very faithful. "Right" is an adverb.

3 Gloriana, the Queen of Fairyland ; but a portrait also of Queen Elizabeth.

4 His foe, Satan, in the first instance ;

Spain, as the leading Roman Catholic power, in the second.

5 A lovely lady, Una, or Truth. The name (meaning *one* in Latin) refers to the oneness of truth.

6 She much whiter. An exaggeration, to bring out the spotless whiteness of truth.

As one that inly mourned, so was she 'sad, [grave.
 And heavy sat upon her palfrey slow :
 'Seemed in heart some hidden care she had, [it seemed
 And by her, in a line, a milk-white lamb she 'lad. [led.

5. So pure and innocent, as that same lamb,
 She was in life and every virtuous 'lore; [learning.
 And by descent from royal lineage came
 Of ancient kings and queens, that had of yore
 Their sceptres stretched from east to western shore,
 And all the world in their subjection held ;
 Till that infernal fiend with foul uproar
 'Forwasted all their land, and them expelled ; [wasted utterly
 Whom to avenge, she had this knight from far 'compelled.
 [called to her aid.
6. Behind her far away a dwarf¹ did lag,
 That lazy seemed, in being ever last,
 Or wearied with bearing of her bag
 Of 'needments at his back. Thus as they passed, [necessaries.
 The day with clouds was sudden overcast,
 And angry Jove an hideous storm of rain
 Did pour into his 'leman's lap so fast, [lover's.
 That every 'wight to shroud it did constrain, [man.
 And this fair couple 'eke to shroud themselves were fain. [also

UNA AND THE LION.

7. One day, nigh weary of the irksome way,
 From her unhasty beast she did alight;
 And on the grass her dainty limbs did lay
 In secret shadow, far from all men's sight :
 From her fair head her fillet she 'undight, [unloosed.
 And laid her stole aside. Her angel's face,
 As the great eye of heaven shined bright,
 And made a sunshine in the shady place ;
 Did never mortal eye behold such heavenly grace.

1 A dwarf, supposed to represent a faithful rustic—slow but honest common-sense.

8. It fortunèd out of the thickest wood
 A 'ramping lion¹ rushèd suddenly, *[leaping.*
 Hunting full greedy after 'salvage blood; *[savage.*
 Soon as the royal virgin he did spy,
 With gaping mouth at her ran greedily,
 To have at once devoured her tender 'corse: *[body.*
 But to the prey when as he drew more nigh,
 His bloody rage assuagèd with remorse,
 And with the sight amazed, forgot his furious force.²
9. In stead thereof he kissed her weary feet,
 And licked her lily hands with fawning 'tong, *[tongue.*
 'As he her wrongèd innocence did 'weet. *[as if—know.*
 O how can beauty master the most strong,
 And simple truth subdue avenging wrong!
 Whose yielded pride³ and proud submission,
 Still dreading death, when she had markèd long,
 Her heart 'gan melt in great compassion,
 And drizzling tears did shed⁴ for pure affection.
10. "The lion, lord of every beast in field,"
 Quoth she, "his princely puissance doth abate,
 And mighty proud to humble weak⁵ does yield,
 Forgetful of the hungry rage which late
 Him 'pricked, in pity of my sad estate: *[urged.*
 But he, my lion,⁶ and my noble lord,
 How does he find in cruel heart to hate
 Her that him loved, and ever most adored,
 As the god of my life?⁷ why hath he me abhorred?"

1 A ramping lion, emblem of honour and strength.

2 Forgot his furious force. It was one of the beliefs of romance that a lion would never injure a prince or a virgin. Shakespeare has the proverb, "The lion will not touch the true prince" (1 Henry IV., ii. 4).

4). Supply "he" as subject to "forgot."

3 Whose yielded pride, etc., when she,

still dreading death, had long marked the lion's yielded pride and proud submission, etc.

4 Did shed. Supply "she" as subject.

5 Mighty proud to humble weak, proud strength (the lion) yields to humble weakness (Una).

6 My lion, the Red Cross Knight.

7 My life, should be her life.

11. Redounding tears did choke th' end of her plaint,
Which softly echoed from the neighbour wood ;
And, sad to see her sorrowful constraint,
The kingly beast upon her gazing stood ;
With pity calmed, down fell his angry mood.
At last in close heart shutting up her pain,
Arose the virgin born of heavenly brood,
And to her snowy palfrey got again,
To seek her stray'd champion, if she might attain.
12. The lion would not leave her desolate,
But with her went along, as a strong guard
Of her chaste person, and a faithful mate
Of her sad troubles and misfortunes hard :
Still, when she slept, he kept both watch and ward.¹
And when she waked he waited diligent,
With humble service to her will prepared :
From her fair eyes he took commandement,
And ever by her looks conceiv'd her intent.²

To strengthen the Knight for his great conflict with the Dragon, Una took him to the House of Holiness, where he was comforted and purified by Heavenliness and her daughters, Faith, Hope, and Charity. Then an old man called Heavenly Contemplation took him to the top of a hill, whence he got a sight of the New Jerusalem.

THE FIGHT WITH THE DRAGON.

At last the Knight and Una came within sight of the brazen towers within which Una's parents had shut themselves up to escape from the Dragon. Presently they heard the roaring of the hideous monster.

13. By this, the dreadful beast drew nigh to hand,
Half flying, and half footing in his haste, [walking.]

1 Both watch and ward, both awake | 2 Conceiv'd her intent, understood
and on guard. Still means "always." | her wishes.

That with his largeness measur'd much land,
 And made wide shadow under his huge 'wast, [waist.
 As mountain doth the valley overcast.
 Approaching nigh, he rear'd high 'afore [in front.
 His body monstrous, horrible, and vast ;
 Which, to increase his wondrous greatness more,
 Was swollen with wrath, and poison, and with bloody gore.

Then the fight began. At first it went against the Knight :—

14. So dreadfully he towards him did pass,
 Forelifting up aloft his speckled breast,
 And often bounding on the bruised grass,
 As for great joyance of his new-come guest.
 'Eftsoons he gan advance his haughty crest [forthwith.
 As 'chauff'd boar his bristles doth uprear, [enraged.
 And shook his scales to battle ready dressed ;
 That made the Red Cross Knight nigh quake for fear,
 As bidding bold defiance to his foeman near.

15. The knight gan fairly couch his steady spear,
 And fiercely ran at him with 'rigorous might : [rigid.
 The pointed steel, arriving rudely there,
 His harder hide would neither pierce nor bite,
 But glancing by, forth pass'd forward right.
 Yet sore 'amov'd with so puissant push, [excited.
 The wrathful beast about him turn'd light,
 And him so rudely, passing by, did brush
 With his long tail, that horse and man to ground did rush.

16. Both horse and man up lightly rose again,
 And fresh encounter towards him addressed :
 But th' idle stroke yet back recoiled in vain,
 And found no place his deadly point to rest.
 Exceeding rage enflamed the furious beast,
 To be aveng'd of so great despite ;

For never felt his impierceable breast
 So wondrous force from hand of living wight;
 Yet had he proved the power of many a puissant knight.

17. Then with his waving wings displayèd wide,
 Himself up high he lifted from the ground,
 And with strong flight did forcibly divide
 The yielding air, which nigh too feeble found
 Her fitting parts,¹ and element unsound,
 To bear so great a weight: he cutting way
 With his broad sails, about him soarèd round:
 At last low 'stouping with unwieldy sway, [swooping.
 Snatched up both horse and man, to bear them quite away.

18. Long he them bore above the subject plain,²
 So far as 'ewghen bow a shaft may send; [made of yew
 Till struggling strong did him³ at last constrain
 To let them down before his flight's end:
 As 'hagard hawk, presuming to contend [wild.
 With 'hardy fowl above his 'hable might, [brave—able.
 His weary 'pounces all in vain doth spend [claws.
 To 'truss the prey too heavy for his flight; [pack up.
 Which coming down to ground, does free itself by fight.

EPITHALAMION.

[This, the grandest of all bridal songs, was written by Spenser to celebrate his marriage. He begins by invoking the aid of the Muses, who have often aided him in adorning others, now to—

“ Help me mine own love's praises to resound.”

The poem consists of twenty-three stanzas of nineteen lines each. The stanzas quoted are the 5th, the 9th, and the 13th.]

1 Her fitting parts, the movable particles of the air. “Her” for its.

2 The subject plain, the underlying plain. “Subject” used in its Latin sense, “down-thrown.”

3 Struggling strong did him, struggling violently *they* did, etc. Spenser frequently omits the subject, when it is implied in a previous pronoun; as it is here in “them” of line 1.

1. Wake, now, my love awake ! for it is time ;
 The rosy Morn long since left Tithon's bed,¹
 All ready to her silver couch to climb ;
 And 'Phoebus gins to show his glorious head. [the sun.
 Hark ! how the cheerful birds do chant their lays
 And carol of love's praise.
 The merry lark her matins sings aloft ;
 The thrush replies ; the mavis descant plays :
 The 'ouzel shrills ; the 'ruddock warbles soft ; [blackbird.
 So goodly all agree, with sweet consent, [redbreast.
 To this day's merriment.
 Ah ! my dear love, why do ye sleep thus long,
 When meeter were that ye should now awake,
 T' await the coming of your joyous 'make, [mate.
 And hearken to the birds' love-learn'd song,
 The dewy leaves among !
 Nor they of joy and pleasance to you sing,
 That all the woods them answer, and their echo ring.

* * * * *

2. Lo ! where she comes along with portly pace,
 Like 'Phoebe, from her chamber of the East, [the moon.
 Arising forth to run her mighty race,
 Clad all in white, that 'seems a virgin best. [befits.
 So well it her beseems, that ye would 'ween [think.
 Some angel she had been.
 Her long loose yellow locks like golden wire,
 Sprinkled with pearl, and pearling flowers atween,
 Do like a golden mantle her attire ;
 And, being crown'd with a garland green,
 Seem like some maiden queen.
 Her modest eyes, abash'd to behold
 So many gazers as on her do stare,
 Upon the lowly ground affix'd are ;
 'Ne dare lift up her countenance too bold, [nor.

1 Tithon, the husband of Aurora, the Morning.

But blush to hear her praises sung so loud,
So far from being proud.

·Nathless do ye still loud her praises sing, [nevertheless.
That all the woods may answer, and your echo ring.

* * * * *

3. Behold, 'whiles she before the altar stands, [whilst.
Hearing the holy priest that to her speaks,
And blesseth her with his two happy hands,
How the red roses flush up in her cheeks,
And the pure snow, with goodly 'vermeil stain, [vermilion.
Like crimson dyed in grain,¹

·That even the Angels, which continually [so that.
About the sacred altar do remain,
Forget their service and about her fly,
Oft peeping in her face, that seems more fair
The more they on it stare.

But her sad eyes, still fastened on the ground,
Are govern'd with goodly modesty,
That suffers not one look to glance 'awry, [aside.
Which may let in a little thought unsound.
Why blush ye, love, to give to me your hand,
The pledge of all our band!

Sing, ye sweet Angels, Alleluia sing,
That all the woods may answer, and your echo ring.

¹ Dyed in grain—that is, "engrained," dyed with cochineal (See *The Oak and the Brier*, line 30.)

WILLIAM SHAKESPEARE.

BORN 1564—DIED 1616.

1. "The name of Shakespeare," wrote Henry Hallam, the historian, "is the greatest in our literature: it is the greatest in all literature." Yet of the man William Shakespeare—of his personal history, of his early life, of his education, even of his professional career—we know very little indeed,—much less than we know about hundreds of second-rate authors. Shakespeare kept no diary. He was not a letter-writer. He did not mix in society as Spenser did, though he had a few friends who loved him well; nor did he concern himself with politics as Milton did. He stuck to his business, which was that of an actor, and which brought him before the public in other characters and not in his own. Hallam says, "No letter of Shakespeare's writing, no record of his conversation, has been preserved." The few facts that are known about Shakespeare's life and his family may soon be told. Many biographers have mixed these up with traditions and mere guesses to which no importance should be attached.

2. In the early part of the sixteenth century, a farm at Snitterfield, three or four miles from Stratford-on-Avon, on the Warwick road, was tenanted by a worthy yeoman named Richard Shakespeare. The farm was on the property of Robert Arden, Esq., of Wilmecote, and to him the tenant paid his yearly rent. Richard Shakespeare had two sons—John and Henry. Both boys



William Shakespeare

were brought up at the farm, and in the ordinary course John, the elder, would have looked forward to his succeeding his father in the farm as his natural settlement in life. John, however, had other views for himself. In 1551, or thereabouts, he broke away from the rustic life in which he had been reared, and migrated to Stratford, where he settled as a trader in Henley Street, one of the leading thoroughfares.

3. It is not certainly known what he traded in. On that point there has been much difference of opinion. The earliest official record (for 1556) describes him as a "glover;" but he seems to have added to this business that of dealer in skins, leather, and wool, and occasionally in corn and timber, and even in flesh or butcher-meat. Quite naturally, the farmer's son settled in the town

would deal in the produce of the surrounding country. More particularly would his father (and after him his brother Henry, who continued in the farm) look to him as agent for disposing of much of the produce of the farm.

4. John Shakespeare prospered in Stratford. In 1556, he bought the house in Henley Street in which he carried on business, with the large garden attached to it, as well as another property in Greenhill Street. In the following year he married. But he did not choose his wife from among the belles of Stratford. She was Mary Arden, daughter of Robert Arden of Wilmecote, who had lately died. She inherited from her father sixty acres of land, including the farm of Ashbies near Wilmecote, together with the reversion (at her step-mother's death) of a still more considerable property at Snitterfield, including the farm of the Shakespeares. It was thus a case of the tenant's son marrying the landlord's heiress, with the prospect of himself becoming landlord by-and-by.

5. About the same time, he began to receive proofs of the trust and esteem of his fellow-townsmen in the shape of municipal honours, and his promotion continued until he was chosen high-bailiff or mayor of the town. John Shakespeare had not reached that high position at the time of his marriage, but he had got his foot on the ladder which led up to it. He was an active and prosperous man, and a man of public spirit.

6. The first two children of John and Mary Shakespeare were girls, and they both died in infancy. The third, born in 1564, was a son, and he was christened William—William Shakespeare, who was to become the greatest of English poets. He was christened in Stratford church on April 26th, and was probably born, as tradition asserts, on April 23rd (old style, which would

correspond with May 3rd in our reckoning). Five other children were born after William,—two daughters, Anne and Joan, and three sons, Gilbert, Richard, and Edmund.¹ Anne died in childhood; the others lived to grow up.

7. Of Shakespeare's boyhood scarcely anything is known. That he attended the Free Grammar School of Stratford from his seventh till his fourteenth year, is a tradition rather than a fact, but it is a tradition supported by very strong probability. There was a Free Grammar School in Stratford, which was attended by the sons of the townsfolk. It would have been strange indeed if the son of the chief alderman of the town had not been sent there with his companions. His mother was a gentlewoman by birth and breeding, a woman of character and culture; and it would have been very extraordinary if such a mother had neglected the early education of such a son.

8. The course of study at the grammar schools in Shakespeare's time is quite well known. The chief study was Latin—first the Latin grammar, whence the name, "Grammar" school; then the Latin phrase-book; then Latin authors such as Ovid, Cicero, and Virgil. That Shakespeare went through that course there can be no reasonable doubt. Ben Jonson, in an oft-quoted passage, says that Shakespeare had "small Latin and less Greek;" but that was said of him after he had spent years as an actor and play-writer, and when he had reached an age at which most men, except professional scholars, have forgotten nearly all their classical learning. Even as it stands, the statement implies that Shakespeare had had some classical training.

9. For his knowledge of classical literature and of ancient history, Shakespeare no doubt relied mainly on

translations;¹ but there are numerous allusions in his plays and poems which clearly imply that he had been taught Latin. He could not have drawn such characters as those of Holofernes in *Love's Labour's Lost*, and Pinch in *The Comedy of Errors*, if he had not been acquainted with the ways of schools and schoolmasters. The late Professor Baynes said that his writings "bring out vividly the fact that Ovid was a special favourite with Shakespeare at the outset of his career,"—that is to say, when writing the poems and the early plays.

10. More important, however, than the education he received from books was the education he received from nature—from the rich woods, and hazel groves, and smiling meadows of Warwickshire; from the Welcombe Hills, and the romantic Dingles, and the gently-flowing Avon. Let us think of the boy William Shakespeare in his twelfth year, when his quick and sympathetic mind must have been well developed, and when he was old enough to ramble alone over the country around Stratford, and sometimes to take charge of his brothers Gilbert and Richard, his juniors by a few years. The farm of Snitterfield, where their father had been born, was now in the hands of their uncle Henry. Many a holiday would they spend there. A walk of an hour, or an hour and a half, would bring them to the pleasant homestead, unless they loitered by the way bird-nesting in Welcombe woods, digressing into the Dingles after butterflies, or startling the deer in Fulbroke Park.

¹ Translations. A copy of North's translation of "Plutarch's Lives" (1612), which is said to have belonged to Shakespeare, was presented to the Greenock Library in 1870. Only two books are certainly known to have been in Shakespeare's library. These are Florio's translation of "Montaigne's Essays," and Sir John Harrington's "Metamorphosis of Ajax" (1596).

The former is in the British Museum, the latter in the Mazarin Library, Paris. Both bear Shakespeare's autograph. Florio, the translator of Montaigne, was a friend of Shakespeare's, and probably taught him French and Italian. The description of Gonzalo's ideal republic in *The Tempest* is a passage from Florio's "Montaigne" turned into blank verse.

Arrived at the farm, they would find other attractions in the varied objects and operations of the farm-yard and the field, and in the simple-minded peasants and their families.

11. Nor would the boy's visits be confined to Snitterfield. The neighbouring farms were occupied by friends, some of them by relatives, of the Shakespeares. At the Ashbies, his mother's place, he would always be sure of a cordial welcome. Nor would Shottery, the Hathaways' farm, on the Evesham road, be unknown to him in his later boyhood; for there, as we shall soon learn, he found his wife, Anne Hathaway. There was thus within his reach during the tender years of youth an unusually wide range of country life and character. It was then, doubtless, and in the years immediately following, that his mind drank in that knowledge and love of nature of which his works are full, and that he gathered those snatches of folk-lore and of old ballads that serve to link his plays to old English life and feeling.

12. This might make him a poet; but how was he made an actor? Well, in those days, as now, companies of London players were in the habit of visiting the provinces. In the records of Stratford there are frequent references to visits of the Queen's players, some of them during the years of Shakespeare's boyhood and youth. He, no doubt, witnessed their performances—probably became personally acquainted with members of the company—and may have been "stage-struck" when a mere boy.

13. Shakespeare's education came to an end in his fourteenth or his fifteenth year. It has generally been assumed that his father's misfortunes caused him to be withdrawn from school suddenly, before he had finished the course. There is no proof of that, and it is not

necessary to suppose it to be true.* It was common in Shakespeare's time for boys to pass from school to the university at a very early age. His great contemporary Bacon was only twelve years of age when he entered the University of Cambridge. Of the misfortunes of John Shakespeare there can, however, be no doubt. He seems to have allowed his business to branch out in too many directions—to have been reckless and improvident, as well as stubborn in temper, with the result that he was frequently dragged into the courts of law.

14. A crisis came in 1578, when John Shakespeare found himself so short of money that he was compelled to borrow on the security of his wife's property of Ashbies, granting a mortgage on it, for £40, to Edmund Lambert, his wife's brother-in-law. In the following year, he sold, again for £40, his wife's interest in the Snitterfield estate to her nephew Robert Webb.

15. One is tempted to imagine what the consequences might have been if events had taken a different course. If Shakespeare had gone to Oxford or to Cambridge, he might have become a great preacher like Bishop Andrews, or a great lawyer like Lord Bacon. It is scarcely likely that he would have become an actor and a dramatist. His career was shaped by his circumstances. During the years of his apprenticeship he seems to have been a sad young scapegrace. There can be no doubt that he carried on his country rambles. His visits to Shottery, continued since boyhood, resulted in 1582 in his marriage with Anne Hathaway, he being little more than eighteen years of age, and she twenty-six. Their first child, Susanna, was born in May 1583.

16. At the time of his marriage, Shakespeare was dependent on his father, or on his father's business, and took his wife to live with him under his father's roof.

The additional burden must have been a serious one, considering the state of his father's affairs. Besides William, the family included four other children, the youngest of whom, Edmund, was then only three years of age. Two years later (1585) Shakespeare's wife bore him twins (Hamnet and Judith), whose advent must have added still further to the family troubles. Then John Shakespeare became bankrupt. He seems to have lost his interest in public affairs; for he ceased to attend the meetings of the council, and was therefore deprived of the office of alderman. In short, the Shakespeares were to all appearance ruined, and the rash conduct of the eldest son had helped to bring on the crisis. That son was by-and-by to restore the fortunes of the family.

17. He was now twenty-two years of age. Though married, and the father of a family, he was as much a madcap as his own Prince Hal, and was fond of "larking" with the other young fellows of the town. One of their favourite amusements was that of chasing deer in the parks of the neighbouring gentry. For his share in one of these exploits, Shakespeare was prosecuted by Sir Thomas Lucy of Charlecote, and was heavily fined. In revenge, he wrote a bitter lampoon on Lucy—the first attempt at poetry, or writing of any kind, with which his name is connected. This, according to the story told by Nicholas Rowe the dramatist, made Lucy so angry that he "redoubled the prosecution" against Shakespeare, who thereupon left Stratford and took refuge in London.

18. There was undoubtedly some foundation for Rowe's story, though it is not all true. It hardly needed a threatened prosecution for deer-stealing to drive Shakespeare away from Stratford. His prospects there were of the gloomiest, owing to the confusion into which his

father's affairs had got. To go to London in search of fortune was, in the circumstances, the best thing a young man of spirit and ambition could do. That Shakespeare did, either in 1586 or in 1587. In the latter year Stratford was visited by three several companies of players, one of which (Lord Leicester's) contained three Stratford men—James Burbage, Heminge, and Greene; and it has been suggested that he may have attached himself to that company and have gone to London with them on their return. What makes that probable is that when he went to London he undoubtedly connected himself with the theatre.

19. In 1589, Shakespeare's name is mentioned along with his father's in an action against John Lambert, son of Edward, to whom the Ashbies had been mortgaged,—an action which came to nothing,—but that is the only reference to him from 1585 till 1592. For most of that time he left his wife and family in Stratford, and was fighting his way in London. During these years his father was still struggling with difficulties. In 1587, John Shakespeare was put under arrest, and very probably spent some time in prison on account of his debts.

20. Various stories are told about Shakespeare's early life in London. He is said at first to have been employed in very humble work—that of looking after the horses of visitors to the theatre while they were in the house. It is very likely that he would be glad to undertake any kind of work about the theatre by which he could earn a living, but it must always be remembered that these stories rest only on tradition.

21. In whatever way his connection with the theatre began, Shakespeare must have risen very quickly. In Robert Greene's "Groat's-worth of Wit," published a

few weeks after the death of the writer in 1592, there is a distinct reference to him. Greene advises the three friends whom he addresses (supposed to be Marlowe, Lodge, and Peele), and who are play-writers like himself, to give up writing for the players. He was angry because the players had "forsaken" him and the other play-writers, and had themselves taken to play-writing. He therefore urges his friends to retaliate by refusing to write any more for the stage, and entreats them to employ their rare wits "in more profitable courses."

22. The chief point, however, is that Greene picked out Shakespeare as the arch-offender, and poured on him reproaches and abuse. "There is," he wrote, "an upstart crow, beautified in our feathers, that, with his *tiger's heart wrapped in a player's hide*, supposes he is as well able to bombast out a blank verse as the best of you, and, being an absolute *Johannes Factotum*, is, in his own conceit, the only *Shakescene* in a country." The clumsy play on Shakespeare's name is a certain mark of identification; but there is another mark which indicates Shakespeare's particular offence. The words "tiger's heart wrapped in a player's hide" are a parody of a line which first appeared in "The True Tragedie of Richard, Duke of York," a play written probably by Marlowe and Greene. Shakespeare recast or rewrote "The True Tragedie" in his *Third Part of Henry VI.*, and adopted the line parodied,—

"O tiger's heart wrapped in a woman's hide."

He adopted many more; but that one is chosen as lending itself to the purpose of the parody, and as a striking example of how the "upstart crow" is "beautified in our feathers." The passage, therefore, shows that Shakespeare had not only taken high rank as an actor, but

had also achieved such success in play-writing as to have excited the jealousy and hatred of the professional dramatists. That is why he is called a *Johannes Factotum*, or Jack-of-all-trades.

23. Greene's posthumous pamphlet was edited by his friend Henry Chettle. Before the end of the same year (1592) Chettle, in the preface to a book or pamphlet of his own, apologized for the share he had had as editor in Greene's attack on Shakespeare. He was as sorry, he said, as if the original fault had been his own, "Because myself have seen his [Shakespeare's] demeanour, no less civil than he excellent in the quality he professes [namely, as an actor]; besides divers of worship have reported his uprightness of dealing, which argues his honesty; and his facetious [happy] grace in writing, which approves his art." This is valuable proof that Shakespeare was held in high esteem as an actor, as a writer, and as a man.

24. In the following year (1593) Shakespeare published his *Venus and Adonis*, the earliest work bearing his name. It was dedicated to his friend the young Earl of Southampton, and was described as "the first heire of my invention"—that is, his first original poem. Another great poem, *Lucrece*, was published in the following year, and was also dedicated to Southampton—proof of the close friendship that existed between them.

25. The first record of Shakespeare's appearance as an actor belongs to the year 1593. At that time the actors in London belonged to two companies—the Lord Chamberlain's and the Lord Admiral's. Shakespeare belonged to the Lord Chamberlain's company, at the head of which was Richard Burbage, the son of a Stratford man already referred to. About Christmas time in that year the Lord Chamberlain's company appeared

twice before Queen Elizabeth, as the treasurer's books show; and Shakespeare is expressly mentioned, with Burbage, as one of the actors.

26. In 1596, Shakespeare's only son Hamnet, died at Stratford, aged ten years. From the fact of his dying at Stratford, it is inferred that Shakespeare left his wife and children there when he went to London. It is said, however, that he visited his native town once at least every year. His father's affairs had now taken a more prosperous turn, probably with the help of his son's fortune; for there is no doubt that that son had been prosperous, and was indeed making money fast. In 1597, John Shakespeare received a grant of coat-armour from the Garter King-at-Arms; and William Shakespeare bought, for £60, New Place, a dwelling-house in Stratford, evidently with the intention of making there his permanent home. Shakespeare had also acquired property in London, for in this year or the next he is assessed to the amount of £5, 13s. 4d. on a property in St. Helen's, Bishopsgate. It was at this time, too, that John and Mary Shakespeare raised an action in Chancery against John Lambert, for the recovery of the Ashbies estate. The matter was settled out of court—how, does not appear; but as Lambert retained the Ashbies, and as that implied the conversion of the mortgage into a sale, it is probable that Lambert paid the Shakespeares an additional sum.

27. The year 1597 is also the earliest date found on any printed copy of Shakespeare's plays. Three plays, published separately, in quarto, belong to this year—namely, an imperfect version of *Romeo and Juliet*, *Richard II.*, and *Richard III.* The first was certainly pirated,—printed from a copy taken down in the theatre,—and probably the others were also. In the following

year (1598) two other plays were issued in quarto—*First Part of Henry IV.*, and *Love's Labour's Lost*. The latter is remarkable as the first play published with Shakespeare's name on the title-page as its author. Most of the quartos published after this bear his name.

28. In the same year, Ben Jonson's comedy, "Every Man in His Humour," was brought out on the stage, and Shakespeare was one of the actors in it. Jonson and Shakespeare were now great friends. They met frequently at the famous Mermaid Club, founded by Sir Walter Raleigh, and attended by the chief poets, dramatists, and actors of the time. At its meetings took place those splendid "wit-combats" described by old Thomas Fuller in his "Worthies" with such gusto—Jonson, like a Spanish galleon, solid and slow; Shakespeare, like an English man-of-war, light and quick of movement, and infinite in resource. It must be remembered, however, that Fuller described, not what he saw, but only what he imagined; for he was a boy of eight years when Shakespeare died.

29. In that year, also, Francis Meres published his "Wit's Treasury," in which he mentioned twelve of Shakespeare's plays, and bore the strongest testimony to his high position as a lyrical and descriptive poet and as a dramatist in all departments of the art—comedy, tragedy, and history. "As Plautus and Seneca," he wrote, "are accounted the best for comedy and tragedy among the Latins, so Shakespeare among the English is the most excellent in both kinds for the stage." He then mentions the following six comedies: *The Two Gentlemen of Verona*, *Comedy of Errors*, *Love's Labour's Lost*, *Love's Labour's Won* (probably *All's Well that Ends Well*), *A Midsummer Night's Dream*, *The Merchant of Venice*; and the following six tragedies and histories:

Richard II., Richard III., Henry IV., King John, Titus Andronicus, Romeo and Juliet. Meres also refers to Shakespeare's *Sonnets* as being in circulation among his friends.

30. Only one letter written to Shakespeare has come down to us, and it also belongs to this year. The writer of it was Richard Quiney, whose son, Thomas Quiney, vintner in Stratford, afterwards married Shakespeare's daughter Judith. The letter asks the poet for a loan of £30. Nothing more is known about the transaction.

31. The play-houses of the sixteenth century were very different places from the brilliantly-lighted, comfortable, and even luxurious theatres of to-day. Like the Roman theatres, they were oval in shape, and they were generally roofless and open to the sky. In winter, and in the covered theatres, the stage was lighted with torches. The stage was hung with tapestry, and there was very little scenery. A change of scene was indicated by a change of furniture and draperies, sometimes by a notice-board announcing the place. All the actors were males, the female parts being filled by boys. The performance began about three in the afternoon, and lasted three or four hours. A flag floated from the top of the theatre during the performance.

32. In Shakespeare's time there were four large theatres for the benefit of the Londoners; but to meet the scruples of the Puritans, and the objections of the corporation, they were built outside of the city bounds. They were the "Curtain" and the "Theatre" in Shore-ditch, on the north of the city, and the "Rose" and the "Swan" on the south side of the Thames. The theatres with which Shakespeare was chiefly connected were the "Blackfriars" and the "Globe." The former was the disused Blackfriars' monastery, adapted by James Bur-

bage, a Stratford man, through whom Shakespeare's connection with the stage is supposed to have begun. His son, Richard Burbage, who was really a great actor,—“the Garrick of the Elizabethan stage,”¹—and who filled the chief parts in Shakespeare's dramas, rebuilt, along with his colleagues the Queen's players (also called the Lord Chamberlain's), the “Blackfriars” Theatre in 1596. About the same time (some say in 1594, others in 1599) Burbage and his friends, among whom Shakespeare is named, built the “Globe” Theatre, near the Southwark end of London Bridge. It was intended to be used as a summer theatre, only the stage being roofed with thatch. The new “Blackfriars,” being wholly roofed, was the more comfortable house in winter. During the remainder of his career, Shakespeare was connected with these two theatres as actor and play-writer, and he was also part-proprietor of the “Globe.”

33. In 1601, Shakespeare's father died, and the poet became the head of the family. In the following year he added to his property by the purchase of one hundred and seven acres of arable land in the parish of Old Stratford, the price being £320. Soon afterwards, he still further increased his estate at Stratford by the purchase of twenty acres of pasture land, with a cottage and garden in Chapel Lane. In 1605, he purchased for £440 the unexpired term of leases of tithes in the parishes of Stratford, Old Stratford, Bishopton, and Welcombe—an investment which yielded him £38 a-year, which would be equivalent to nine times that sum at the present day.

34. All this implies great and rapidly growing prosperity. Shakespeare's various occupations as actor, as dramatist, and as part-proprietor and joint-manager of

¹ Professor Spencer Baynes.

the "Globe" and the "Blackfriars" Theatres, were evidently bringing him in a large income. It is also evident that he was careful in the investment of his wealth, and business-like in the management of his affairs. In 1604, he brought an action in the court at Stratford against a man who owed him £1, 15s. 10d. for malt purchased from him at various times. He appears to have been ambitious of taking in his native place a position worthy of his father's, and especially of his mother's, family. We have seen his father obtaining leave to use a coat-of-arms; and in the deed of conveyance of the land purchased in 1602 the poet is styled "William Shakespeare, gentleman."

35. We have some notes of his professional career during these years. In 1602, the play of *Hamlet* was entered at Stationers' Hall, and it was printed in quarto in the following year, with Shakespeare's name as author, but in a form very different from the enlarged and in some respects new version of the play as we now have it, which was first printed in 1604. The history of this play illustrates well Shakespeare's manner of working. An older play on the same subject undoubtedly existed. Shakespeare took the idea of Hamlet's revenge from that play, and probably in the first instance worked on the old material. Then he re-cast and re-wrote the work, producing the perfect play as we now have it.¹

36. After the accession of King James the First (1603), a royal warrant was issued granting license to the Lord Chamberlain's company of players, in the list

1 This case—and there are many like it—disposes at once of the doubts that have been raised from time to time as to Shakespeare's authorship of the plays that bear his name. It shows that the plays were the work of a man who was closely connected with the practical work of the

theatre—of a play-wright and actor. The theory that the plays were written by some learned scholar like Lord Bacon, sitting in his library, is not consistent with what we know of the growth of many of the plays under the actor's hand.

of whom Shakespeare's name holds the second place. In the same year, his name appears in the cast of Ben Jonson's "Sejanus," then acted for the first time. That is the last notice we have of Shakespeare's appearance on the stage; but it would be rash to conclude from that that he then retired.

37. It is very probable, at the same time, that as he became more and more occupied with the work of writing original plays, he would have less and less time to give to the work of acting. Whether he continued to act or not, it may safely be assumed that he continued his connection with the theatres. He did not return to Stratford to live there permanently till 1612, and it is quite certain that if he had had no professional work in London he would have taken that step much sooner. Not only in the composition of his great dramas, but also in superintending their production on the stage, he would have enough to engage all his energy.

38. During these his latest years in London he frequently visited Stratford, and spent some time with his wife and their two daughters. In June 1607, Susanna, the elder daughter, married Mr. John Hall, a physician in practice at Stratford. In December, Shakespeare's youngest brother Edmund, also an actor, died in his twenty-eighth year. Early in 1608 there was born Elizabeth Hall, Shakespeare's grand-daughter. Mary Arden thus became a great-grandmother; but she did not live to enjoy that honour long. She died in September of that year, happy in the knowledge of the fame and prosperity of her great son, and in her experience of the filial kindness with which he had provided for her comfort in her old age.

39. Shakespeare's *Sonnets* were published in a quarto volume in 1609. Eleven years before that Francis

Meres, in referring to Shakespeare in his "Wit's Treasury," mentions his "sugared sonnets among his private friends," from which we may conclude that their composition extended over many years. They are not, however, isolated poems, but form two distinct series—the first one hundred and twenty-six sonnets being addressed to a man, and the last twenty-eight to a woman.

40. These *Sonnets* form one of the greatest puzzles in the history of literature. Though there has been much writing about them, no one has been able to prove to whom they were addressed. Thomas Thorpe, who published them (without Shakespeare's leave), dedicated them "to the only-begetter of these ensuing sonnets, Mr. W. H." Supposing that W. H. is the man to whom the first series is addressed, who was he? Some say that he was "William Herbert," Earl of Pembroke; others, that the initials are those of "Henry Wriothesley," Earl of Southampton, transposed; others, that they stand for "William Hathaway," Shakespeare's brother-in-law. Most likely the problem will never be solved.

41. At length, in 1612, when in his forty-eighth year, Shakespeare returned to Stratford to live quietly with his wife and family at the New Place, and to enjoy the fortune he had amassed by twenty-six years of hard work in London. He had thus reached the object of his ambition—to return to his native town and the haunts of youth, and to spend the evening of his life in study and contemplation, and in the revision of his dramas. Towards the close of the year his brother Richard died, leaving of his mother's family only Joan and Gilbert besides himself. Probably Gilbert was in business in Stratford, for we know that in 1602 he effected the purchase of some land for his brother William.

42. Not long after settling in Stratford, Shakespeare

purchased a house near the "Blackfriars" Theatre in London. As he almost immediately leased the house to a friend for ten years, the probability is that he effected the purchase merely as a good investment. Toward the close of 1613 the "Globe" Theatre was destroyed by fire, during a performance of *Henry VIII.* A piece of burning paper, shot from a cannon on the stage, set fire to the thatched roof, and the whole building was burned; and it has generally been supposed that the manuscripts of some of Shakespeare's plays were destroyed in the conflagration.

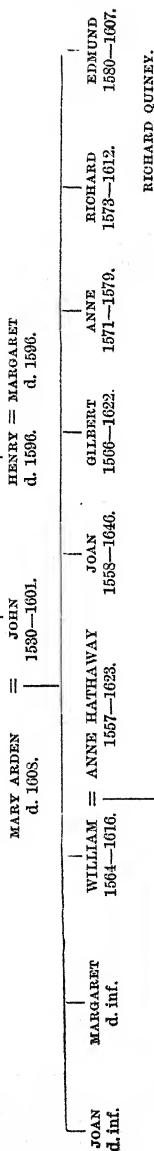
43. That Shakespeare did revisit London after he had settled in Stratford there can be no doubt. Not merely the fact, but the very date of one visit rests on the authority of his relative Thomas Greene, clerk to the corporation of Stratford. Some of the landowners in the neighbourhood were proposing to enclose certain commons or public lands at Old Stratford and Welcombe. Greene went to London to oppose the project on behalf of the corporation. While there he wrote, under date November 14, 1614: "My cousin Shakespeare coming yesterday to town, I went to see him, how he did." He goes on to give Shakespeare's opinion, and also Dr. Hall's, that nothing will be done in the matter. The opinion was wrong; for nine months later we find the project revived, and then the town-clerk quoted Shakespeare's words to the effect "that he was not able to bear the enclosing of Welcombe"—not because he had a personal interest in the question, for it did not affect his property, but because it would do a public wrong, and deprive the poorer classes of their public park.

44. His younger daughter, Judith, was married in February 1616 to Thomas Quiney, vintner in Stratford. In the following month Shakespeare executed his will.

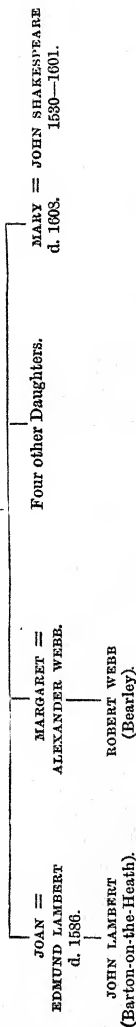
Family Tree of the Shakespeares and the Ardens.

(852)

RICHARD SHAKESPEARE
(Sutcliffe).



ROBERT ARDEN
(Wilmecote).



5

About the middle of April he received a friendly visit from Ben Jonson and Michael Drayton, brother poets. Soon after that he was attacked with fever, then, as Professor Spencer Baynes¹ has pointed out, "one of the commonest scourges even of country towns," and due to bad drainage. After three days' illness, he died on April 23. There is a story that the fatal "fever" was brought on by a drinking bout during Jonson and Drayton's visit; but it is a mere rumour, which can be traced to a gossiping vicar of Stratford who lived fifty years after Shakespeare's death.

45. The body of Shakespeare was buried in the chancel of Stratford Church on April 26th, and soon afterwards there was placed in the north wall of the chancel his monument, with the well-known bust and epitaph. By his will he left the bulk of his property to his elder daughter Susanna (Mrs. Hall). He left legacies to his younger daughter Judith (Mrs. Quiney), to his sister Joan, to the poor of Stratford, and to personal friends, among whom are some of his fellow-players. His wife, Anne Hathaway, received only the widow's portion to which the law entitled her. The only mention of her in the will is in an interlined note, in which he leaves to her "my second best bed, with the furniture." Some have interpreted this as a sly satiric stroke, but it is more charitable to suppose that it was prompted by some cherished domestic association. His brother Gilbert is not mentioned in the will, from which it may be inferred that he was well off. Gilbert is said to have died in 1622; some say much later.

46. Anne Hathaway died in 1623, aged sixty-six. Shakespeare's family came to an end with his grand-

¹ Professor Spencer Baynes. See article "Shakespeare" in "Encyclopædia Britannica," vol. xxi. Ninth edition.

children. His younger daughter (Mrs. Quiney) had three sons, of whom one died in infancy and the other two in youth. His elder daughter Susanna had one child, Elizabeth, who married, first, Thomas Nash of Stratford, and second, John Barnard (afterwards Sir John Barnard, having been knighted by Charles the Second in 1661). When she died in 1670 the family of the great dramatist became extinct.

SUMMARY OF SHAKESPEARE'S LIFE AND WORKS.

- | Year. | Age. | |
|--------------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1564..... | | Born at Stratford-on-Avon (April 23). |
| 1568... 4... | | His father chief alderman. |
| 1571... 7... | | Attends Free Grammar School—His father again chief alderman. |
| 1578...14... | | Leaves school—His father's misfortunes begin—Mortgage of the Ashbies to Edmund Lambert for £40. |
| 1579...15... | | Sale of reversion of Snitterfield to Robert Webb for £40. |
| 1582...18... | | Marries Anne Hathaway. |
| 1583...19... | | His daughter Susanna baptized. |
| 1585...21... | | Hamnet and Judith (twins) born—His father bankrupt. |
| 1586...22... | | Quarrel with Sir Thomas Lucy—Goes to London—Joins the Blackfriars Theatre. |
| 1592...28... | | Publication of Greene's "Groat's-worth of Wit;" reference to Shakespeare—Chettle's reference. |
| 1593...29... | | First mention of his name as a member of the Lord Chamberlain's company playing before Queen Elizabeth—Publication of <i>Venus and Adonis</i> , dedicated to Earl of Southampton. |
| 1594...30... | | Spenser's (?) reference to Shakespeare as "Aëtion"— <i>Lucrece</i> , dedicated to Southampton. |
| 1596...32... | | Death of his son Hamnet at Stratford—His father receives grant of coat-armour from the Garter King-at-Arms—Bill in Chancery against John Lambert. |
| 1597...33... | | Quartos of <i>Romeo and Juliet</i> (first sketch), <i>Richard III.</i> , and <i>Richard II.</i> —Buys New Place in Stratford for £60. |
| 1598...34... | | Acts in Ben Jonson's "Every Man in His Humour"—Quiney's letter to Shakespeare, asking loan of £30—Francis Meres, in his "Wit's Treasury," mentions twelve plays by Shakespeare, and refers to the <i>Sonnets</i> — <i>Love's Labour's Lost</i> (first play with Shakespeare's name). |
| 1599...35... | | <i>The Passionate Pilgrim</i> ascribed to Shakespeare—The Globe Theatre built. |

Year. Age.

- 1601...37...Death of his father.
 1602...38...*Hamlet* entered at Stationers' Hall as Shakespeare's—Purchase, for £320, of one hundred and seven acres of land in the parish of Old Stratford—A second purchase of land.
 1603...39...His name second in King James's warrant to players:—Acts in Ben Jonson's "Sejanus."
 1604...40...Action against Philip Rogers for £1, 15s. 10d. for malt.
 1605...41...Purchases unexpired lease of tithes at Stratford for £440.
 1607...43...His daughter Susanna marries Dr. John Hall, Stratford—Death of his brother Edmund, actor.
 1608...44...His grand-daughter Elizabeth Hall born—Death of his mother.
 1609...45...The *Sonnets* published.
 1612...48...Returns to Stratford—Death of his brother Richard.
 1613...49...Buys house near Blackfriars Theatre, London—The Globe Theatre destroyed by fire during performance of *Henry VIII.* (probably Shakespeare's manuscripts were burned).
 1614...50...Opposes enclosing of common lands at Welcombe.
 1616...52...(Feb.) His daughter Judith marries Thomas Quiney, Stratford—(March) Executes his will—Visit of Ben Jonson and Michael Drayton—(April 23) Dies at Stratford; buried in the parish church.

SHAKESPEARE'S PLACE IN THE ENGLISH DRAMA.

1. Shakespeare's career began at a time when the English drama had started on new lines. The modern drama, as is well known, had a religious origin. It began in the thirteenth century in the performance of Miracle Plays. The object of these plays was to instruct the common people in the facts and characters of Bible history, and in the legends of the saints, in a striking and popular way. They were prepared and acted by the clergy; and as they included all the great events from the creation to the day of judgment, the performance often extended over several days. These were followed, after a time, by a second kind of play called Moral Plays, because their object was to teach moral lessons. The characters in plays of this kind were abstract qualities, such as Beauty, Strength, Knowledge,

Iniquity, Friendship. Into both of these classes of plays humorous scenes, often broad and coarse, were introduced in order to keep up the interest of the audience. Another and a very important step was taken after the beginning of the sixteenth century, when historical personages were put on the stage alongside of these allegorical characters. Plays of this kind were called Interludes, or Mixed Plays. Gradually the real characters became the more prominent, and the plays were called History Plays, or Histories.

2. These were the elements out of which the popular drama of England was developed in both its great lines—Comedy and Tragedy. The earliest English comedy was written about 1550, and the earliest tragedy between 1560 and 1570. Alongside of the popular drama, however, there grew up a classical drama, which was patronized by the universities, the nobility, and the court. These plays were written by scholars, in imitation of those of ancient Greece and Rome, and many of them were translated from the French. To distinguish the popular English drama from these Classical plays it is called Romantic.

3. Now, shortly before Shakespeare's time, these two schools—the Romantic and the Classical—were merged in one. That is to say, plays which were romantic in sentiment and tone were written by scholars—by men who were imbued with classical taste. In their substance, their characters, their scenes, and their story, the plays were such as appealed to the mass of Englishmen; but the men who wrote them were guided by an artistic sense, a feeling for art, which was derived partly from classical and partly from Italian sources. The chief writers of the new composite school were Robert Greene, George Peele, and Christopher Marlowe. Of these the

greatest was Marlowe, who was born in the same year as Shakespeare; but while Shakespeare was in his education a child of nature, Marlowe was a trained scholar and an M.A. of Cambridge. He wrote solemn tragedies—"Tamburlaine the Great," "The Tragical History of Doctor Faustus," and "The Rich Jew of Malta," the last having points of resemblance to Shakespeare's *Merchant of Venice*—in a pompous style, and in stately verse, which was described by Ben Jonson as "Marlowe's mighty line."

4. This, then, was the new school of the English drama which was in possession of the stage when Shakespeare's career began. He went to London in 1586. Marlowe's "Tamburlaine" was first acted in 1588, so that Shakespeare probably saw it, or may even have acted in it. Marlowe's plays, and those of Greene, Peele, Kyd, Lodge, and Nash, were those most commonly acted when Shakespeare began his theatrical life. Though most of these men were nearly of the same age as Shakespeare, they were far ahead of him in education and in preparation for their work. They were journey-men when he was only beginning his apprenticeship. But he very soon outstripped them all. Greene, as we have seen, had grown envious of him before his death in 1592. Marlowe died miserably in 1593; and then Shakespeare had the field nearly to himself.

5. The great difference between Shakespeare and his predecessors and contemporaries was this—that he saw clearly the capacity of the drama for representing every phase of human character and every condition of human life, and that his genius enabled him to use it with masterly power for that purpose. His plays are not merely a series of romantic pictures, or heroic panoramas, or comic adventures, or tragic and blood-stained scenes;

they are pervaded by a strong human interest which excites human sympathy. The secret of his success lay in his marvellous knowledge of the human heart in all the infinite variety of its workings. Combined with that there were a constructive faculty of the highest order, and unmatched intellectual power.

6. In that view, Shakespeare's dramas may be called moral plays; but while the old moral plays had for their characters abstract qualities, Shakespeare's have for theirs concrete men and women. Instead of a walking abstraction called Revenge, we have Hamlet; instead of Ambition, we have Macbeth; instead of Avarice, we have Shylock; instead of Despair, we have Ophelia; instead of Jealousy, we have Othello. Thus the passions or affections which the dramatist wishes to delineate are woven into the complex web of character, and into the daily lives of the men and women in whom they are represented.

7. Shakespeare did not realize all at once the high conception he formed of the function of the drama. Probably the conception grew upon him gradually as his work advanced. It is usual to divide his active career as a dramatic writer into three periods, as follows:—

First Period, 1586–1593 (Death of Marlowe).

Second Period, 1594–1598 (Meres's reference).

Third Period, 1598–1612 (Return to Stratford).

8. The *First Period* was one merely of apprenticeship. Shakespeare was then more a play-wright, or adapter of plays, than an original play-writer. He began by making experiments on the work of others. This is, therefore, called the Probationary Period. In the *Second Period* Shakespeare had become aware of his powers, and exercised them with energy and in a joyful spirit.

His work became less and less mechanical and more and more original. This is called the Active Period. The *Third Period* is marked by profound thought, by a lofty conception of humanity, and by wonderful skill as a dramatic artist. Hence it is called the Reflective Period.

9. There are two kinds of evidence by which the dates of Shakespeare's plays, or at least the order of their production, may be determined—namely, external and internal.

10. The external evidence consists in the existence of a printed copy of the play with a date, in references to the performance of the play at a particular time, and in notices of, or quotations from, the plays in contemporary writers.

11. But there are many of Shakespeare's plays for which there is no contemporary evidence. Some of them appeared for the first time in the first folio edition of his collected plays, edited by two fellow-players, John Heminge and Henry Condell, in 1623, seven years after his death. In the case of these plays we must rely on internal evidence. For this purpose we may compare the style, the language, the versification, the plot, the sentiment of an undated play with those of the plays that are dated; and we may conclude that this one belongs to the *Comedy of Errors* period, or to the *Merchant of Venice* period, or to the *Hamlet* period. Even without such a comparison we may be able to say, from the character of a play, either that it must have been an early work, or that it must have belonged to Shakespeare's mature years.

12. Combining the external and the internal evidence, critics have arranged Shakespeare's plays in the following order in the three periods already mentioned:—

CHRONOLOGICAL LIST OF SHAKESPEARE'S PLAYS.

FIRST PERIOD—PROBATIONARY.

1586-1593.

HENRY VI. Part I.	COMEDY OF ERRORS.
TITUS ANDRONICUS.	TWO GENTLEMEN OF VERONA.
LOVE'S LABOUR'S LOST.	? HAMLET. (First sketch.)
? ROMEO AND JULIET.	(First sketch.)

SECOND PERIOD—ACTIVE.

1594-1598.

A MIDSUMMER-NIGHT'S DREAM.	THE MERCHANT OF VENICE.
HENRY VI. Part 2.	HENRY IV. Part 1.
HENRY VI. Part 3.	HENRY IV. Part 2.
RICHARD III.	THE TAMING OF THE SHREW.
RICHARD II.	THE MERRY WIVES OF WINDSOR.
KING JOHN.	HENRY V.
ROMEO AND JULIET.	MUCH ADO ABOUT NOTHING.

THIRD PERIOD—REFLECTIVE.

1598-1612.

AS YOU LIKE IT.	MACBETH.
TWELFTH NIGHT.	ANTONY AND CLEOPATRA.
ALL'S WELL THAT ENDS WELL.	TIMON OF ATHENS.
JULIUS CÆSAR.	CORIOLANUS.
HAMLET.	PERICLES. (Partly Shakespeare's.)
MEASURE FOR MEASURE.	CYMBELINE.
TROILUS AND CRESSIDA.	THE TEMPEST.
OTHELLO.	THE WINTER'S TALE.
KING LEAR.	HENRY VIII. (Partly Fletcher's).
TWO NOBLE KINSMEN.	(Probably partly Shakespeare's and partly Fletcher's.)

SELECTIONS FROM SHAKESPEARE.

THE TEMPEST.

[The prose narrative is from Lamb's "Tales from Shakespeare."]

The Date.—*The Tempest* was one of the last plays that Shakespeare wrote. It therefore exhibits his most mature powers and his highest art. It may be assigned to the year 1610. It was first performed in November 1611.

The Plot.—Prospero, Duke of Milan, wishing to devote himself to study and magic, gave up the government of his state to his brother Antonio. Antonio made a plot with Sebastian (brother of Alonso, King of Naples,) to get the dukedom for himself. Prospero and his daughter Miranda were left at sea in a rotten boat, and drifted about till they chanced to land on an enchanted island, the only other inhabitant of which was a hideous creature—half-man, half-monster—whom Prospero made his slave.

When they had been twelve years there, accident brought Antonio, Alonso, his son Ferdinand, and their retinue, within reach of the island. Prospero, with the help of his spirit Ariel, raised a storm which drove their ship on the coast of the island, a hopeless wreck. All on board were saved, but Alonso and Ferdinand were separated, so that each believed the other to have been drowned.

Ferdinand and Miranda met and fell in love with each other in the most innocent and beautiful manner possible. Ariel then, by Prospero's orders, brought Alonso and his friends to his master's cell. Prospero revealed himself as the lost Duke of Milan, and then discovered Ferdinand and Miranda playing at chess. Alonso was delighted. Antonio, in fear, gave up his usurped dignity, and asked his brother's forgiveness. Prospero gave up his magical arts, and resolved to return to his dukedom.

The Style.—No single play of Shakespeare's exhibits in finer combination his wonderful powers—his imagination, his judgment, his knowledge of human nature, his mastery of the dramatic art and of the language of poetry.

The play might be called a morality, but that the abstract qualities are so completely personified as to be invested with strong human interest. In this view the contrasts of character are very striking. Prospero represents on his intellectual side wisdom and the love of knowledge, and on his moral side unselfishness and devotion to duty. His brother Antonio represents worldly-mindedness and treachery. Alonso embodies subtlety of mind, and Gonzalo honest common-sense. The gross and earthy Caliban is contrasted on the one hand with the sprightly Ariel, and on the other with the pure and lovely Miranda—Caliban only a grade above the brutes, and Miranda almost divine. Let it be noted, too, as characteristic of the play, that its supernatural machinery is always employed for good ends.

1. There was a certain island in the sea, the only inhabitants of which were an old man, whose name was Prospero, and his

daughter Miranda, a very beautiful young lady. She came to this island so young, that she had no memory of having seen any other human face than her father's.

2. They lived in a cave or cell, made out of a rock ; it was divided into several apartments, one of which Prospero called his study. There he kept his books, which chiefly treated of magic, a study at that time much affected by all learned men : and the knowledge of this art he found very useful to him ; for being thrown by a strange chance upon this island, which had been enchanted by a witch called Sycorax, who died there a short time before his arrival, Prospero, by virtue of his art, released many good spirits that Sycorax had imprisoned in the bodies of large trees, because they had refused to execute her wicked commands. These gentle spirits were ever after obedient to the will of Prospero. Of these Ariel was the chief.

3. The lively little sprite Ariel had nothing mischievous in his nature, except that he took rather too much pleasure in tormenting an ugly monster called Caliban, for he owed him a grudge because he was the son of his old enemy Sycorax. This Caliban, Prospero found in the woods—a strange misshapen thing, far less human in form than an ape. He took him home to his cell, and taught him to speak ; and Prospero would have been very kind to him, but the bad nature which Caliban inherited from his mother Sycorax would not let him learn anything good or useful : therefore he was employed like a slave to fetch wood and do the most laborious offices ; and Ariel had the charge of compelling him to these services.

4. When Caliban was lazy and neglected his work, Ariel (who was invisible to all eyes but Prospero's) would come slyly and pinch him, and sometimes tumble him down in the mire ; and then Ariel, in the likeness of an ape, would make mouths at him. Then swiftly changing his shape, in the likeness of a hedgehog, he would lie tumbling in Caliban's way, who feared the hedgehog's sharp quills would prick his bare feet. With a variety of such-like vexatious tricks Ariel would often torment

him, whenever Caliban neglected the work which Prospero commanded him to do.

5. Having these powerful spirits obedient to his will, Prospero could by their means command the winds and the waves of the sea. By his orders they raised a violent storm, in the midst of which, and struggling with the wild sea-waves that every moment threatened to swallow it up, he showed his daughter a fine large ship, which he told her was full of living beings like themselves.

Mir. If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek, [sky's.
Dashes the fire out. O, I have suffered
With those that I saw suffer: a brave vessel, [fine.
Who¹ had, no doubt, some noble creature in her,
Dashed all to pieces! O, the cry did knock
Against my very heart! Poor souls! they perished.
Had I been any god of power, I would 10
Have sunk the sea within the earth or e'er
It should the good ship so have swallowed and
The 'fraughting souls within her. [freighting.

Pros. Be collected;
No more amazement: tell your piteous heart
There's no harm done.
I have done nothing but in care of thee,—
Of thee, my dear one! thee, my daughter!—who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better² 20
Than Prospero, master of a full poor cell, [very
And thy no greater father.

Mir. More to know
Did never meddle with my thoughts.

¹ Who for "which"—often so used by Shakespeare.

² More better, a double comparative—also common in Shakespeare.

heir. I had a younger brother, whose name was Antonio, to whom I trusted everything; and as I was fond of retirement and deep study, I commonly left the management of my state affairs to your uncle, my false brother (for so indeed he proved). I, neglecting all worldly ends, buried among my books, did dedicate my whole time to the bettering of my mind. My brother Antonio, being thus in possession of my power, began to think himself the duke indeed. The opportunity I gave him of making himself popular among my subjects awakened in his bad nature a proud ambition to deprive me of my dukedom. This he soon effected with the aid of the king of Naples, a powerful prince, who was my enemy."

7. "Wherefore," said Miranda, "did they not that hour destroy us?"

8. "My child," answered her father, "they durst not, so dear was the love that my people bore me. Antonio carried us on board a ship, and when we were some leagues out at sea, he forced us into a small boat, without either tackle, sail, or mast; there he left us, as he thought, to perish. But a kind lord of my court, one Gonzalo, who loved me, had privately placed in the boat water, provisions, apparel, and some books which I prize above my dukedom."

9. "O my father," said Miranda, "what a trouble must I have been to you then!"

10. "No, my love," said Prospero, "you were a little cherub that did preserve me. Your innocent smiles made me to bear up against my misfortunes. Our food lasted till we landed on this desert island, since when my chief delight has been in teaching you, Miranda, and well have you profited by my instructions."

11. "Heaven thank you, my dear father," said Miranda. "Now pray tell me, sir, your reason for raising this sea-storm?"

12. "Know, then," said her father, "that by means of this storm, my enemies, the King of Naples and my cruel brother, are cast ashore upon this island." Having so said, Prospero

gently touched his daughter with the magic wand, and she fell fast asleep.

Pros. Come away, servant, come. I am ready now.
Approach, my Ariel; come.

Enter ARIEL.

Ari. All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curled clouds—to thy strong bidding task 60
Ariel and all his 'quality. *[powers.*

Pros. Hast thou, spirit,
Performed to point¹ the tempest that I bade thee?

Ari. To every article:
I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I'd divide,
And burn in many places: on the top-mast,
The yards and bowsprit, would I flame distinctly; *[separately.*
Then meet and join. Jove's lightnings, the precursors 70
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not: the fire, and cracks
Of sulphurous roaring, the most mighty Neptune
Seem² to besiege, and make his bold waves tremble,
Yea, his dread trident shake.

Pros. My brave spirit!
Who was so firm, so constant, that this 'coil *[uproar.*
Would not infect his reason?

Ari. Not a soul
But³ felt a fever of the mad,⁴ and played 80
Some tricks of desperation. All but mariners

1 To point, exactly.

2 Seem. Note the change from the past tense to the present. The "historic present," as it is called, gives vividness to the narrative.

3 But, who not; a negative relative. When so used, *but* should be preceded by *not*.

4 A fever of the mad, a fit of madness.

Plunged in the foaming brine, and 'quit the vessel, [*quitted*.
 Then all a-fire with me : the king's son, Ferdinand,
 With hair up-staring,—then like reeds, not hair,—
 Was the first man that leaped ; cried, "Hell is empty,
 And all the devils are here."

Pros.

Why, that's my spirit !

But was not this nigh shore ?

Ari.

Close by, my master.

Pros. But are they, Ariel, safe ?

90

Ari.

Not a hair perished ;

On their sustaining garments not a blemish,
 But fresher than before : and, as thou badest me,
 In troops I have dispersed them 'bout the isle.
 The king's son have I landed by himself ;
 Whom I left cooling of the air with sighs
 In an odd angle of the isle, and sitting,
 His arms in this sad knot.¹

Pros.

Of the king's ship,

The mariners, say how thou hast disposed,

100

And all the rest o' the fleet.

Ari.

Safely in harbour

Is the king's ship : in the deep nook, where once
 Thou call'dst me up at midnight to fetch dew
 From the still-vexed Bermoothes,² there she's hid :
 The mariners all under hatches stowed ;

Who, with a charm joined to their suffered labour, [*whom*.

I have left asleep : and for the rest o' the fleet,

Which I dispersed, they have all met again,

And are upon the Mediterranean 'flote,

[*sea*.

Bound sadly home for Naples,

111

Supposing that they saw the king's ship wrecked,

And his great person perish.

¹ In this sad knot. Ariel, no doubt, folded his arms in mimicry of the prince.

² The still-vexed Bermoothes, the Bermuda Islands, off the east coast of North America. They had come into notice from

the shipwreck there of Admiral Sir George Somers in 1609, an account of which by Silvester Jourdan, was published in 1610. This helps to fix the date of the play. *Still-vexed* is "always troubled."

Pros. Ariel, thy charge
Exactly is performed : but there's more work.
What is the time o' the day ?

Ari. Past the mid season.

Pros. At least two glasses.¹ The time 'twixt six and now
Must by us both be spent most preciouslly.

13. "Is there more work?" said Ariel. "Let me remind you, master, you have promised me my liberty. I pray, remember, I have done you worthy service; told you no lies, made no mistakes, served you without grudge or grumbling."

14. "How now!" said Prospero. "You do not recollect what a torment I freed you from. Have you forgot the wicked witch Sycorax, who with age and envy was almost bent double? Where was she born? Speak; tell me."

"Sir, in Algiers," said Ariel.

15. "O was she so?" said Prospero. "I must recount what you have been, which I find you do not remember. This bad witch, Sycorax, for her witchcrafts, too terrible to enter human hearing, was banished from Algiers, and here left by the sailors; and because you were a spirit too delicate to execute her wicked commands, she shut you up in a tree, where I found you howling. This torment, remember, I did free you from."

"Pardon me, dear master," said Ariel, ashamed to seem ungrateful; "I will obey your commands."

16. "Do so," said Prospero, "and I will set you free." He then gave orders what further he would have him do; and away went Ariel, first to where he had left Ferdinand, and found him still sitting on the grass in the same melancholy posture.

Re-enter ARIEL, invisible, playing and singing; FERDINAND following.

ARIEL'S Song.

Come unto these yellow sands,
And then take hands;

Courtsied when you have, and kissed
 The wild waves 'whist,
 Foot it 'featly here and there:
 And, sweet sprites, the 'burthen bear.
 Hark, hark!

[*hushed.*
[cleverly,
chorus.

Burthen [*dispersedly*].

Bow-wow.

The watch-dogs bark:

Bow-wow.

Ari. Hark, hark! I hear

The strain of strutting chanticleer

Cry, Cock-a-diddle-dow.

Fer. Where should this music be? i' the air, or the earth?
 It sounds no more: and, sure, it waits upon 121
 Some god o' the island. Sitting on a bank,
 Weeping again the king my father's wreck,
 This music crept by me upon the waters,
 Allaying both their fury and my passion
 With its sweet air: thence I have followed it,
 Or it hath drawn me rather. But 'tis gone.—
 No, it begins again.

ARIEL sings.

Full fathom five thy father lies;
 Of his bones are coral made;
 Those are pearls that were his eyes:
 Nothing of him that doth fade
 But doth suffer a sea-change
 Into something rich and strange.
 Sea-nymphs hourly ring his knell:

Burthen.

Ding-dong.

Ari. Hark! now I hear them—Ding-dong, bell.

Fer. The ditty does remember¹ my drowned father.
 This is no mortal business, nor no sound 130
 That the earth 'owes. I hear it now above me. [*owns.*

Pros. The fringed curtains of thine eye advance,
 And say what thou seest yond.

Mir.

What is't? a spirit?

Lo! how it looks about! Believe me, sir,
 It carries a 'brave form—but 'tis a spirit.

[*handsome.*

¹ Remember, recall to memory, or commemorate.

Pros. No, wench ; it eats, and sleeps, and hath such senses

As we have, such. This gallant which thou seest
Was in the wreck ; and, but he's something stained
With grief, that's beauty's canker,¹ thou mightst call him
A goodly person. He hath lost his fellows, 141
And strays about to find 'em.

Mir. I might call him

A thing divine ; for nothing natural

I ever saw so noble.

Pros. [*Aside*] It goes on, I see,
As my soul prompts it.—Spirit, fine spirit ! I'll free thee
Within two days for this.

Fer. Most sure, the goddess²
On whom these airs attend !—Vouchsafe my prayer 150
May know if you remain upon this island ;
And that you will some good instruction give
How I may bear me here : my prime request,
Which I do last pronounce, is, O you wonder !
If you be maid, or no ?

Mir. No wonder, sir ;
But certainly a maid.

Fer. O, if a virgin,
And your affection not gone forth, I'll make you
The queen of Naples. 160

Pros. Soft, sir ! one word more.—
[*Aside*] They are both in either's powers³ : but this swift
business

I must uneasy make, lest too light winning [*difficult.*]
Make the prize light.—[*To Fer.*] One word more ; I charge
thee

That thou attend me : thou dost here usurp

1 That's beauty's canker, that acts on beauty as a canker-worm does on a flower.

2 The goddess, referring to Miranda.

3 Both in either's powers, each in the power of the other ; in love with each other.

18. "I have not indeed," answered Ferdinand; and not knowing that it was by magic he was deprived of all power of resistance, he was astonished to find himself so strangely compelled to follow Prospero. Looking back on Miranda as long as he could see her, he said, as he went after Prospero into the cave, "My spirits are all bound up, as if I were in a dream; but this man's threats, and the weakness which I feel, would seem light to me if from my prison I might once a day behold this fair maid."

19. Prospero kept Ferdinand not long confined within the cell. He soon brought out his prisoner, and set him a severe task to perform, taking care to let his daughter know the hard labour he had imposed on him, and then pretending to go into his study, he secretly watched them both.

20. Prospero had commanded Ferdinand to pile up some heavy logs of wood. King's sons not being much used to laborious work, Miranda soon after found her lover almost dying with fatigue.

Mir. Alas, now, pray you,
Work not so hard: I would the lightning had
Burnt up those logs that you are enjoined to pile!
Pray, set it down¹ and rest you: when this burns,
'Twill weep for having wearied you. My father
Is hard at study; pray now, rest yourself: 200
He's safe for these three hours.

Fer. O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

Mir. If you'll sit down,
I'll bear your logs the while: pray, give me that;
I'll carry it to the pile.

Fer. No, precious creature;
I had rather crack my sinews, break my back,

¹ Set it down, set down the log you are carrying.

Than you should such dishonour undergo,
While I sit lazy by. 210

Mir. It would become me
As well as it does you : and I should do it
With much more ease ; for my good will is to it,
And yours it is against.

Pros. Poor worm, thou art infected !
This visitation shows it.

Mir. You look wearily.

Fer. No, noble mistress ; 'tis fresh morning with me
When you are by at night. I do beseech you— 220
Chiefly that I might set it in my prayers—
What is your name ?

Mir. Miranda.—O my father,
I have broke your 'hest to say so ! [command.

Fer. Admired Miranda !¹
Indeed the top of admiration ! worth
What's dearest to the world ! Full many a lady
I have eyed with best regard, and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear : for several virtues 230
Have I liked several women ; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she 'owed,
And put it to the foil :² but you, O you,
So perfect and so peerless, are created
Of every creature's best !

[owned.

Mir. I do not know
One of my sex ; no woman's face remember,
Save, from my glass, mine own ; nor have I seen
More that I may call men than you, good friend, 240
And my dear father : how features are abroad,
I am skillless of ; but, by my modesty,
The jewel in my dower, I would not wish

¹ Miranda, from Lat. *mirari*, means
"admirable."

² Put it to the foil, set it off, as a foil
of metal does a gem.

Any companion in the world but you,
 Nor can imagination form a shape,
 Besides yourself, to like of. But I prattle
 Something too wildly, and my father's precepts
 I therein do forget.

Fer. I am in my condition
 A prince, Miranda; I do think, a king;— 250
 I would, not so!¹—and would no more endure
 This wooden slavery than to suffer
 The flesh-fly blow² my mouth. Hear my soul speak:
 The very instant that I saw you, did
 My heart fly to your service; there resides,
 To make me slave to it; and for your sake
 Am I this patient log-man.

Mir. Do you love me?³

Fer. O heaven, O earth, bear witness to this sound,
 And crown what I profess with kind event, 260
 If I speak true! if hollowly, invert
 What best is 'boded me to mischief!—I, [promised.
 Beyond all limit of what else i' the world,
 Do love, prize, honour you.

Mir. I am a fool
 To weep at what I am glad of.

Pros. Fair encounter
 Of two most rare affections! Heavens rain grace
 On that which breeds between 'em!

Fer. Wherefore weep you? 270

Mir. At mine unworthiness, that dare not offer
 What I desire to give, and much less take
 What I shall die to want. But this is trifling;
 And all the more it seeks to hide itself,
 The bigger bulk it shows. Hence, bashful cunning!

1 I would, not so. Because he believes
 his father to be dead, and that makes him
 a king.

2 Blow, lay its eggs in.

3 Do you love me? This is the climax
 of Miranda's innocence. In a woman of
 the world the question would have been
 immodest.

And prompt me, plain and holy innocence !—
I am your wife, if you will marry me.

21. Prospero prevented Ferdinand's thanks by appearing visible before them.

22. "Fear nothing, my child," said he; "I have overheard and approve of all you have said.—And, Ferdinand, if I have too severely used you, I will make you rich amends, by giving you my daughter. All your vexations were but trials of your love, and you have nobly stood the test. Then as my gift, which your true love has worthily purchased, take my daughter, and do not smile that I boast she is above all praise." He then, telling them that he had business which required his presence, desired they would sit down and talk together till he returned; and this command Miranda seemed not at all disposed to disobey.

23. When Prospero left them, he called his spirit Ariel, who quickly appeared before him, eager to relate what he had done with Prospero's brother and the King of Naples. Ariel said he had left them almost out of their senses with fear, at the strange things he had caused them to see and hear. When fatigued with wandering about, and famished for want of food, he had suddenly set before them a delicious banquet; and then, just as they were going to eat, he appeared visible before them in the shape of a harpy, a voracious monster with wings, and the feast vanished away. Then, to their utter amazement, this seeming harpy spoke to them, reminding them of their cruelty in driving Prospero from his dukedom, and leaving him and his infant daughter to perish in the sea; saying, that for this cause these terrors were suffered to afflict them.

24. The King of Naples, and Antonio the false brother, repented the injustice they had done to Prospero; and Ariel told his master he was certain their penitence was sincere, and that he, though a spirit, could not but pity them.

25. "Then bring them hither, Ariel," said Prospero: "if you, who are but a spirit, feel for their distress, shall not I, who am

a human being like themselves, have compassion on them? Bring them quickly, my dainty Ariel."

26. Ariel soon returned with the king, Antonio, and old Gonzalo in their train, who had followed him, wondering at the wild music he played in the air to draw them on to his master's presence. This Gonzalo was the same who had so kindly provided Prospero formerly with books and provisions when his wicked brother left him, as he thought, to perish in an open boat in the sea.

Gon. All torment, trouble, wonder, and amazement
Inhabits here: some heavenly power guide us
Out of this fearful country! 280

Pros. Behold, sir king,
The wrong'd Duke of Milan, Prospero!
For more assurance that a living prince
Does now speak to thee, I embrace thy body;
And to thee and thy company I bid
A hearty welcome.

Alon. Whether thou be'st¹ he or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know: thy pulse
Beats as of flesh and blood; and, since I saw thee, 290
The affliction of my mind amends, with which,
I fear, a madness held me: this must 'crave, [*need.*
An if² this be at all, a most strange story.³
Thy dukedom I resign, and do entreat
Thou pardon me my wrongs. But how should Prospero
Be living and be here?

Pros. First, noble friend,
Let me embrace thine age, whose honour cannot
Be measured or confined.

¹ Be'st, 2nd pers. sing.; O. E. *býst*.
Milton also uses this form,—

"If thou beest he; but oh, how fallen,
how changed," etc.

² An if, for "and if;" but *an* by itself
is used for if—"Nay, *an* you weep, I am
fallen indeed."

³ A most strange story. This must
require a most strange story to explain it.

Gon. Whether this be, 300
Or be not, I'll not swear.

Pros. You do yet taste
Some subtilties o' the isle, that will not let you
Believe things certain.—Welcome, my friends all !—
[*Aside to Seb. and Ant.*] But you, my brace of lords, were
I so minded,

I here could pluck his highness' frown upon you,
And 'justify you traitors: at this time [prove.
I will tell no tales.

Seb. [*Aside*] The devil speaks in him.

Pros. No. 310

For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault; all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.

Alon. If thou be'st Prospero,
Give us particulars of thy preservation;
How thou hast met us here, who three hours since
Were wrecked upon this shore; where I have lost—
How sharp the point of this remembrance is !— 320
My dear son Ferdinand.

Pros. I am woe for't, sir.

Alon. Irreparable is the loss; and Patience
Says it is past her cure.

Pros. I rather think
You have not sought her help; of whose soft grace,
For the 'like loss, I have her sovereign aid, [same.
And rest myself content.

Alon. You the like loss !

Pros. As great to me, as late;¹ and, 'supportable [bearable.
To make the 'dear loss, have I means much weaker [great.

¹ As great to me, as late, as great a loss to me as yours is to you, and as recent.

Than you may call to comfort you ; for I 332
Have lost my daughter.

Alon. A daughter !

O heavens, that they were living both in Naples,
The king and queen there ! that they were, I wish
Myself were mudded in that oozy bed
Where my son lies. When did you lose your daughter ?

Pros. In this last tempest. I perceive, these lords
At this 'encounter do so much 'admire, [meeting—wonder.
That they devour their reason, and scarce think 341
Their eyes do offices of truth, their words
Are natural breath : but howsoe'er you have
Been 'jostled from your senses, know for certain [jostled.
That I am Prospero, and that very duke
Which was thrust forth of Milan ; who most strangely
Upon this shore, where you were wrecked, was landed,
To be the lord on't. No more yet of this ;
For 'tis a chronicle of day by day,
Not a relation for a breakfast, nor 350
Befitting this first meeting. Welcome, sir ;
This cell's my court : here have I few attendants,
And subjects none abroad : pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing ;
At least bring forth a wonder, to content ye
As much as me my dukedom.

*Here PROSPERO discovers FERDINAND and MIRANDA playing
at chess.*

Mir. Sweet lord, you play me false.

Fer. No, my dearest love,
I would not for the world. 360

Mir. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

Alon. If this prove

A vision of the island, one dear son
Shall I twice lose.

Seb. A most high miracle !

Fer. Though the seas threaten, they are merciful ;
I have cursed them without cause. [*Kneels.*

Alon. Now all the blessings
Of a glad father compass thee about ! 370
Arise, and say how thou camest here.

Mir. Oh, wonder !
How many goodly creatures are there here !
How beauteous mankind is ! O 'brave new world, [*lovely.*
That has such people in't !

Pros. 'Tis new to thee.

Alon. What is this maid with whom thou wast at play ?
Your 'eld'st acquaintance cannot be three hours ; [*longest.*
Is she the goddess that hath severed us,
And brought us thus together ? 380

Fer. Sir, she is mortal ;
But by immortal Providence she's mine :
I chose her when I could not ask my father
For his advice, nor thought I had one. She
Is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before ; of whom I have
Received a second life ; and second father
This lady makes him to me.

Alon. I am hers ;¹ 390
But, O, how oddly will it sound, that I
Must ask my child forgiveness !

Pros. There, sir, stop ;
Let us not burthen our remembrance with
A heaviness that's gone.

27. And then Prospero embraced his brother, and again

¹ I am hers, I am her father, in the same sense in which Prospero is yours.

assured him of his forgiveness; and said that a wise overruling Providence had permitted that he should be driven from his poor dukedom of Milan, that his daughter might inherit the crown of Naples, for that by their meeting in this desert island it had happened that the king's son had loved Miranda.

28. Prospero now told them that their ship was safe in the harbour, and the sailors all on board her, and that he and his daughter would accompany them home the next morning. Before Prospero left the island he dismissed Ariel from his service, to the great joy of that lively little spirit.

29. Prospero then buried deep in the earth his magical books and wand, for he was resolved never more to make use of the magic art. And having thus overcome his enemies, and being reconciled to his brother and the king of Naples, nothing now remained to complete his happiness but to revisit his native land, to take possession of his dukedom, and to witness the happy nuptials of his daughter and Prince Ferdinand, which the king said should be instantly celebrated with great splendour on their return to Naples; at which place, under the safe convoy of the spirit Ariel, they, after a pleasant voyage, soon arrived.

MERCY.

[The speech of Portia (in the character of a lawyer) at the trial of Antonio.]

The quality of mercy is not strained;¹
 It droppeth as the gentle rain from heaven
 Upon the place beneath. It is twice blest;
 It blesseth him that gives, and him that takes.
 'Tis mightiest in the mightiest; it becomes
 The thronèd monarch better than his crown.

¹ Is not strained, does not act on compulsion. When Portia said,

"Then must the Jew be merciful,"

Shylock replied,—

"On what compulsion must I?"
 to which she answers that mercy knows
 not compulsion.

His sceptre shows the force of temporal power,—
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings ;
 But mercy is above this sceptred sway ; 10
 It is enthroned in the hearts of kings ;
 It is an attribute to God himself ;
 And earthly power doth then 'show likest God's, [look.
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this—
 That, in the course of justice, none of us
 Should see salvation : we do pray for mercy ;
 And that same prayer¹ doth teach us all to render
 The deeds of mercy.

Merchant of Venice, Act iv. sc. 1.

THE WORLD A STAGE.

[The speech of Jaques, one of the lords who accompanied the Duke senior into the forest.]

All the world's a stage,
 And all the men and women merely players ;
 They have their exits and their entrances,
 And one man in his time plays many parts,
 His acts being seven ages. At first the infant,
 Mewling and puking in the nurse's arms.
 And then the whining school-boy, with his satchel
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woeful ballad 10
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths, and bearded like the pard,²
 Jealous in honour, sudden and quick in quarrel,
 Seeking the bubble reputation³

¹ That same prayer. The Lord's Prayer, which says, "Forgive us our debts," adds also, "as we forgive our debtors."

² The pard, the panther or leopard.

³ Bubble reputation, empty or worthless fame.

Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lined,
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances;¹
 And so he plays his part. The sixth age shifts
 Into the lean and slippered pantaloon,² 20
 With spectacles on nose and pouch on side;
 His youthful hose well saved, a world too wide
 For his shrunk shank; and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness, and mere oblivion,
 Sans³ teeth, sans eyes, sans taste, sans everything.
As You Like It, Act ii. sc. 7.

SOLILOQUY ON DEATH.

[Hamlet is contemplating suicide, as the quickest way out of his difficulties.]

To be, or not to be: that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea⁴ of troubles,
 And by opposing end them? To die: to sleep;—
 No more;⁵ and, by a sleep, to say we end
 The heart-ache, and the thousand natural shocks
 That flesh is heir to,—'tis a consummation
 Devoutly to be wished. To die,—to sleep;
 To sleep: perchance to dream:—ay, there's the rub;⁶ 10
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,

1 Modern instances, common examples.

2 Pantaloen, an old man.

3 Sans, without (French).

4 Take arms against a sea. This is generally objected to as a mixed metaphor.

5 No more, that is all.

6 The rub, the difficulty. A rub was an obstacle in a bowling alley, to arrest the bowl, or turn it aside. Hence the proverb, "Who play at bowls must expect rubbers."

Must give us pause.¹ There's the respect
 That makes calamity of so long life.
 For who would bear the whips and scorns of time,
 The oppressor's wrong, the proud man's contumely,
 The pangs of despised love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of the unworthy takes, 19
 When he himself might his quietus make *[rest.*
 With a bare bodkin?² Who would fardels bear, *[burdens.*
 To grunt and sweat under a weary life,
 But that the dread of something after death.
 The undiscovered country from whose bourn *[boundary.*
 No traveller returns, puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,³ 30
 And enterprises of great pith and moment
 With this regard their currents turn awry,⁴
 And lose the name of action.

Hamlet, Act. iii. sc. 1.

1 Must give us pause. The subject of
 "must" is, "what dreams may come."

2 Bodkin, a short dagger.

3 Thought, care, anxiety.

4 Awry (pronounce *aw-ri*), aside.

FRANCIS BACON, VISCOUNT ST. ALBANS.

BORN 1561—DIED 1626.

1. "My name and memory I leave to foreign nations, and to mine own country after some time is passed over." These words were found in the will of Francis Bacon after his death. Their meaning was that he wished to be judged by his writings and not by his acts. He holds a place in the history of England, as well as in the history of English literature. In his public career he had committed grave faults, for which he had been sentenced to fine and imprisonment. He knew that the judgment of his contemporaries would be against him ; but he hoped that, as time passed, his faults would be forgotten, and only his great services to his countrymen would be remembered.

2. Francis Bacon was the youngest son of Sir Nicholas Bacon, Lord Keeper of the Great Seal of England, and was born at York House, in the Strand, London, on January 22, 1561. His mother, Anne Cooke, a daughter of Sir Anthony Cooke, Edward the Sixth's tutor, was a learned woman, having a knowledge both of Latin and Greek and of French and Italian. One of her sisters was the wife of Lord Burleigh, Queen Elizabeth's minister, so that Bacon was nephew to that famous statesman. The son of the Lord Keeper and nephew of the Lord Treasurer might surely look for a successful career, at a time when success was due mainly to birth and high connections.

3. Not much is known of Bacon's early life and education. He is supposed to have been trained chiefly by



fr Bacon

his mother, whose abilities and tastes he inherited. Another scholar¹ of his time tells us that, as a boy, he was noted for his cleverness and ready wit. On that account he was taken notice of by Queen Elizabeth, who was fond of talking with him, and "proving him with questions," to which he replied with "that maturity and gravity above his years, that her majesty would often term him *the young Lord Keeper*."

4. He went to Trinity College, Cambridge, in April 1572, when he was just over eleven years of age. It was not so remarkable then as it would be now for so young a boy to attend the university. Cardinal Wolsey,

¹ Scholar, Rev. William Rawley, Editor of Bacon's Posthumous Works (1588-1667).

the great minister of Henry the Eighth, took his degree at Oxford at the age of fifteen. Bacon remained three years at Cambridge along with his brother Anthony. He studied diligently, but he came to the conclusion, young though he was, that science was investigated by wrong methods. The philosophy of Aristotle—the Greek writer who taught that correct reasoning depended on the use of syllogisms and other logical forms—was then the chief study at the university; but Bacon thought it worthless as a means of reaching the truth, and good only for disputation, or carrying on a debate. He felt the need of a new method to enable philosophy to fulfil its end, which is the discovery of truth. Now the work for which Bacon is most famous was the working out of a new method of philosophy—the Inductive Method. It thus appears that his mind had caught up this idea while he was yet a student.

5. Bacon left the university in 1576—aged fifteen—and was entered along with his brother at Gray's Inn. Then, following the custom of the time, he went abroad. He was sent to Paris in the suite of the English ambassador, and he spent some time in travelling in France.

6. He was recalled to England on account of the sudden death of his father in February 1579. That was the beginning of all his misfortunes. His father died before completing arrangements which would have provided a good income for his son Francis. He had therefore to content himself with his legal share; and as that was insufficient for his expensive tastes, he got into debt, and remained in its bonds all through life. He applied to his uncle the Lord Treasurer for a post at Court, but without success. He then settled down to steady work at Gray's Inn, with the view of making the law his profession; and in 1582 he was admitted to the bar.

7. In 1584, he entered the House of Commons as Member for Melcombe in Dorsetshire. He was filled with a sincere desire to serve his country. As in philosophy his aim was to devise a new method of seeking for truth, so in politics his aim was to reform the government both of the State and of the Church.

8. Bacon took a prominent part in the business of the Parliament of 1593, in which he sat for Middlesex. He led the opposition to the Government on a financial question, and he carried his point. His conduct offended Queen Elizabeth as well as Burleigh, and he was excluded from the Court. About the same time the office of Attorney-General fell vacant. Bacon and Coke (then Solicitor-General) were rivals for the office. The Earl of Essex, who had become Bacon's friend and patron, pressed his claims on the queen in his impetuous way; but to no purpose. The queen had not forgiven him, and Burleigh thought that Bacon should be content with the second post—that of Solicitor-General. Coke received the chief appointment, and the second was given, not to Bacon, but to Sergeant Fleming. Essex was in great wrath; and to console Bacon, he gave him a piece of land¹ near Twickenham, which he afterwards sold for £1,800.

9. Bacon's hope of office having been disappointed, he tried to get rid of his difficulties by marrying a rich widow, Lady Hatton; but he failed in that too. Coke, his rival at the bar, proved a successful rival also in the court of love. Things went from bad to worse with Bacon, and in 1598 he was arrested for debt.

10. Through these trying years, Bacon had been employing some of his too abundant leisure in the writing of those *Essays, or Counsels Civil and Moral*, which form

1 A piece of land. It was Twickenham Park, extending along the north bank of the Thames from Richmond Bridge to Isleworth. The land is now reckoned to be worth £100,000 at least.

his chief work in English, and which entitle him to a place in the front rank of the old masters of English prose. When first published, in 1597, the Essays were only ten in number; but along with them were printed the *Colours of Good and Evil* and *Meditationes Sacrae* (Sacred Meditations). Other essays were added in the edition of 1612, and the number finally increased to fifty-eight.

11. Bacon had soon come to see that the Earl of Essex was a dangerous friend, owing to his rashness and his vanity. He warned his friend of the dangers of his position, and advised him to adopt a more cautious course. His advice was despised, and a famous friendship came to an end. Nevertheless, when the difficulties Bacon had foretold actually arose, and when Essex lost the queen's favour, Bacon did all he could to save him. But his efforts were spoiled by the folly of the earl, who persisted in trying to kindle a rebellion; and after his failure in London, he was tried and executed (1601).

12. In order to allay the strong feeling against the queen, Bacon was instructed to draw up a *Declaration of the Practices and Treasons Attempted and Committed by Robert, late Earl of Essex*. The lenient tone of that paper caused the angry Elizabeth to say to Bacon, "I see old love is not easily forgotten." In 1604 Bacon published, in the form of a letter, an *Apology* for his own part in the case, which is clear and satisfactory.

13. The death of Elizabeth, and the accession of King James, did not bring to Bacon so much improvement in his fortunes as he had hoped for. He was continued in the office of Queen's Counsel, which he had held for some years, and James included him in a batch of new knights. These were the only benefits that Bacon derived from the union of the crowns. In the beginning of 1605, he published and dedicated to the king *The Advancement*

of *Learning*, an English treatise in which he made his first attempt at a classification of all departments of human knowledge. In the following year he married Alice Barnham, daughter of a merchant in Cheapside.

14. At last, in 1607, Bacon was appointed Solicitor-General, and the prospects of his career began to brighten. He had again to wait long, however, before he obtained promotion. Though he was a devoted servant of the king, and was frequently consulted by him on important questions, James seemed unwilling to advance him. He was disappointed in not receiving the secretaryship on the death of the Earl of Salisbury,¹ and he was twice refused the office of Master of the Wards. Not till 1613 did he reach the rank of Attorney-General, and he reached it by himself advising the promotion of his rival Coke to a judge-ship in the Court of King's Bench. In 1616 he was made a Privy Councillor.

15. While Bacon's star was rising, that of Coke declined. The great contest between the Crown and the Commons had begun. Bacon supported the king. Coke leaned to the other side. His desire to limit the power of the Crown brought him into conflict with James on several occasions, and in June 1616 he was dismissed from office. Thus was removed the only rival whom Bacon had any cause to fear. In 1617, Bacon was made Lord Keeper of the Great Seal. In 1618, he became Lord Chancellor, and was created Baron Verulam. In 1621, he was made Viscount St. Albans. Thus at last did he reach the height of his ambition, outstripping in every field his rival Coke.

16. Before that, his fame as a philosopher had been increased by the publication of his greatest work. The

¹ Salisbury, Robert Cecil, son of Lord pointed a Secretary of State in 1596, and he
Burleigh (who died in 1598). He was ap- retained the office till his death in 1612.

book of Aristotle, which he wished to supersede, was called the "Organon" (the Instrument); he therefore boldly entitled his the *Novum Organum* (the New Instrument). The object of the book was to expound the Inductive Method of reasoning on which his philosophy is founded. It was written in Latin, in order that it might be read by all the learned men of Europe. Some idea of the pains Bacon took to make it worthy of his fame may be formed from the fact that he copied and corrected it twelve times before he gave it to the world. In the following year he published several essays on branches of physics or natural philosophy. In 1623 there appeared his Latin treatise *De Augmentis Scientiarum*, in which *The Advancement of Learning* was embodied in translation.

17. When Bacon's fame had reached its highest pitch, clouds began to gather around it. He had many enemies, chief of whom was his old rival Coke. They attacked him from two sides—first, on the question of the sale of monopolies; and secondly, on the matter of taking bribes from suitors in his court.

18. It was the custom in those days for the king and the courtiers to traffic in monopolies—that is, in the exclusive right to trade in certain articles, such as gold lace and silver lace. The effect of the system was that for such articles the public had to pay a very high price—much more than the things were worth. Now, in the great struggle between the King and the Parliament, one of the chief grievances of the Commons was this traffic in monopolies. A committee was appointed to inquire into the system. Not only those were attacked who had engaged in the traffic, but also those who, as "referees," had declared the traffic to

be legal ; and of the latter the Lord Chancellor was the most prominent.

19. Bacon was not much alarmed by the clamour, until he learned that its leader was Sir Edward Coke, his life-long rival and bitter enemy. Then he saw that under the political movement there was hidden a personal attack on himself.

20. At the same time, another committee of the Commons was appointed to inquire into abuses in the Courts of Justice. Here also Bacon was misled. He entered honestly and heartily into the movement for the reform of the courts. Into the Court of Chancery (his own court) he had already introduced several reforms. Very soon it became plain, however, that the attack was aimed at something higher than the law's delays and the greed of the officers of the court. That was only a cover for a personal attack on Bacon as a corrupt judge. Here again Coke was the leader. At his instigation, twenty-eight separate cases in which Bacon had accepted presents were brought before the House of Lords. He confessed his guilt, and sued for mercy. He was sentenced to pay a fine of £40,000, to be imprisoned in the Tower during the king's pleasure ; and he was declared to be incapable of ever again holding office in the State, of sitting in Parliament, or of coming within the verge of the Court.

21. In judging of Bacon's guilt, there are many circumstances that ought to be taken into account. It was a common practice for judges to be paid in part with gifts of money ; and though the practice was illegal, it was winked at. The charges made against Bacon were not prompted by a desire for the purity of justice, but by party jealousy and personal malice. In the majority of the cases brought against him, the presents were given

after his decision was made known, and sometimes by persons who had lost their cases. There were only four cases in which it was certain that the gifts had been made while the suit was in progress; and Bacon, even while admitting his guilt, maintained that his judgment had never been influenced by any bribe he had received. Indeed, the first case that came before the public was that of a man who complained, at the bar of the House of Commons, that Bacon, after accepting a bribe, had given judgment against him. Bacon's words regarding his offence must be accepted in that sense: "I was the justest judge that was in England these fifty years; but it was the justest censure in Parliament that was these two hundred years."

22. A recent writer (Dean Church) has placed Bacon's conduct in its true light: "Instead of being the wickedness of perverting justice and selling his judgments for bribes, it takes the shape of allowing and sharing in a dishonourable and mischievous system of payment for service, which could not fail to bring with it temptation and discredit, and in which fair reward could not be distinguished from unlawful gain."

23. The king did not stay the sentence on Bacon, or try to save him. He was willing that his servant should be sacrificed that he himself might be saved. But after the blow had been allowed to fall, he tried to relieve the sufferer as far as he could with safety to himself. After being only two or three days in the Tower, Bacon was released. In a few months the fine was remitted. Lastly, Bacon was pardoned. He was in all respects free, with one great exception—he was not allowed to come within the verge of the Court; that is to say, he could not live in London, or sit in Parliament.

24. He was not without hope of recovering even

these privileges. He had not lost the royal favour. Even before he was pardoned, he was asked by King James to give him an opinion regarding the reform of the Courts of Justice. A judge under sentence for corruption was asked to advise about the best means of getting rid of corruption! He evidently hoped one day to return to public life. Meantime, he busied himself with his literary and scientific work. He lived chiefly at Gorhambury, in Middlesex, where he kept up considerable style, with carriages and horses and a large household of servants.

25. The end came sooner than he anticipated. One day (a cold day in March) he was driving in his coach from Gorhambury to Highgate. The ground was white with snow. His mind was running as usual on problems in natural science. He thought he would like to try the effect of cold in stopping decay. To test this, he bought a dead fowl from a woman by the way, and stuffed it with snow. He was seized with a chill, and was obliged to stop at Lord Arundel's house. There he died a few days later (April 9, 1626). He was buried in the Church of St. Michael at St. Albans.

26. Bacon is generally called "The Father of Modern Science;" but the title is misleading. Bacon was not a scientist. He made no scientific discovery of any note. He added nothing to man's knowledge of nature. What succeeding ages are indebted to Bacon for is not new knowledge, but a new and true key to the gateway of knowledge. His praise is that which belongs to the inventor of a new machine. The inventor may not be able to use his own machine to any good purpose, but in the hands of other men it may work wonders.

27. The idea at the root of Bacon's method was, that the first thing the man of science or the seeker after truth

in nature had to do was to examine facts, carefully, honestly, and widely. Then, but not till then, he should generalize, or draw conclusions from the facts, or advance principles that will account for them. That is the Inductive Method—the method of discovering the laws of nature through observation and experiment. That is the only true method; and though, as has been said, Bacon himself made very little use of it, it has been the chief instrument of all men of science from Newton to Faraday and Darwin.

SUMMARY OF BACON'S LIFE AND WORKS.

Year. Age.

- 1561.....Born at York House, London, January 22.
 1572...11...Goes to Trinity College, Cambridge.
 1576...15...Leaves the University—Enters at Gray's Inn—Goes to France.
 1579...18...Death of his father—He returns to England.
 1582...21...Is admitted to the bar.
 1584...23...M.P. for Melcombe.
 1593...32...M.P. for Middlesex—leads the Opposition—Essex gives him an estate near Twickenham.
 1597...36...*Essays, or Counsels Civil and Moral* (ten in number); *Colours of Good and Evil*; and *Meditationes Sacre*.
 1598...37...Is arrested for debt—Death of Burleigh.
 1601...40...Trial and execution of Essex.
 1603...42...Made a knight, and appointed King's Counsel by James I.
 1604...43...Bacon's *Apology* for his part in the Essex case.
 1605...44...*The Advancement of Learning*, dedicated to the king.
 1606...45...Marries Alice Barnham.
 1607...46...Appointed Solicitor-General.
 1612...51...Enlarged edition of the *Essays*—Death of Salisbury.
 1613...52...Appointed Attorney-General.
 1616...55...Made a Privy Counsellor.
 1617...56...Appointed Lord Keeper of the Great Seal.
 1618...57...Lord Chancellor, and Baron Verulam.
 1620...59...*The Novum Organum*.
 1621...60...Viscount St. Albans—Impeached for receiving bribes; deposed, fined, and imprisoned—Fine remitted; released from prison—Retires to Gorhambury.
 1622...61...Parts of the *Sylva Sylvarum*—*History of Henry VII*.
 1623...62...*De Augmentis Scientiarum*.
 1624...63...*Apophthegms*—Death of James I.
 1626...65...Dies in Lord Arundel's house, Highgate, April 9.

SELECTIONS FROM BACON.

LATIN WORKS—THE INSTAURATIO MAGNA.

The Title.—That is the title which Bacon meant his great work on philosophy to bear when it was completed. The meaning of the words is, "The Great Restoration"—referring to his new method of scientific inquiry.

The Plan.—Bacon is believed to have settled the plan of this work about 1607. The first and most important section of it—the *Novum Organum* (New Instrument)—was not published till 1620. The only other part of it that was completed was that entitled *De Augmentis Scientiarum* (Of the Increase of Knowledges), which was in fact a translation of his treatise on *The Advancement of Learning*, published in 1605.

The great work was intended to comprise six sections, as follows:—

- I. *De Augmentis Scientiarum*.—This treatise, in which the English work on the Advancement of Learning is embodied, gives a general summary of human knowledge, taking special notice of gaps and imperfections in science. It consists of nine books, published in 1623.
- II. *Novum Organum*.—This work, published in 1620, explains the new logic, or inductive method of reasoning, upon which his philosophy is founded. Out of nine sections, into which he divides the subject, the first only is handled with any fulness, the other eight being merely named.
- III. *Sylva Sylvarum*.—This part was designed to give a complete view of what we call Natural Philosophy and Natural History. Only parts were written,—the History of Winds, and the History of Life and Death.
- IV. *Scala Intellectus*.—Of this we have only a few of the opening pages.
- V. *Prodromi*.—A few fragments only were written.
- VI. *Philosophia Secunda*.—Never executed.

The Language.—The work, as far as it was carried, was written in Latin. Bacon's object in this was to place it before the learned men of all countries. He had great contempt for "these modern languages"—such as English, French, and Italian—which, he said, would sooner or later "play the bankrupt with books." When he sent the Latin version of his *Advancement* to Prince Charles, he told him that it would "live to be a citizen of the world, as English books are not."

ENGLISH WORKS—THE ESSAYS.

The Title.—Bacon's chief English works are—The *Essays, or Counsels Civil and Moral*; the *Two Books of the Advancement of Learning*; and *The History of Henry VII.* The Essays are the English works of Bacon now most commonly read.

The Plan.—When originally published (in 1597) the Essays were only ten in number. They were afterwards extended to fifty-eight. There is no

plan in the selection of subjects or in the arrangement of the Essays. He wrote on the topics that his fancy or his circumstances suggested to him. The Essays are therefore miscellaneous in their character, and include such varied subjects as Truth, Death, Gardens, Friendship, Cunning, Love, Delays, Unity, etc.

Neither is there any fixed plan in the treatment of the several subjects. He wrote down the thoughts as they came into his mind, without pausing to consider whether each thought was in the right place.

The Style.—The style of the Essays is free and unpolished, but is extremely forcible. Sentence after sentence, says Dean Church, comes down “like the strokes of a great hammer.” There is no waste of words. Bacon always says what he means in the most direct and pithy way. Neither is there any lack of picturesqueness. He had in truth a very lively fancy, and was fond of illustrating his meaning by forcible comparisons. Speaking of his banishment from London to the country, he said in one of his letters, “Here I live upon the sword-point of a sharp air, endangered if I go abroad, dulled if I stay within.” Again, speaking of the effects of restoring him to the public service, he wrote, “Out of the carcass of dead and rotten greatness (as out of Samson’s lion) there may be honey gathered for the use of future times.” Of such apt figures the Essays are full.

OF TRUTH.

1. What is truth? said jesting Pilate;¹ and would not stay for an answer. Certainly there be that² delight in giddiness, and count it a bondage to fix a belief; affecting free-will in thinking as well as in acting. And though the sects of philosophers of that kind be gone, yet there remain certain discoursing wits,³ which are of the same veins, though there be not so much blood in them as was in those of the ancients. But it is not only the difficulty and labour which men take in finding out of truth; nor again, that when it is found, it imposeth upon men’s thoughts, that doth bring lies in favour; but a natural though corrupt love of the lie itself.

2. One of the later schools of the Grecians examineth the matter, and is at a stand⁴ to think what should be in it, that men should love lies; where neither they make for pleasure, as

1 Said jesting Pilate. The reference is to John xviii. 38—“Pilate saith unto him, What is truth? And when he had said this, he went out again unto the Jews, and saith

unto them, I find in him no fault at all.”

2 There be that, there are persons who.

3 Wits, wiseacres.

4 At a stand, puzzled.

with poets, nor for advantage, as with the merchant, but for the lie's sake. But I cannot tell: this same truth is a naked and open daylight, that doth not show the masks, and mummeries, and triumphs of the world, half so stately and daintily as candle-lights. Truth may perhaps come to the price of a pearl, that showeth best by day; but it will not rise to the price of a diamond or carbuncle, that showeth best in varied lights.

3. A mixture of a lie doth ever add pleasure. Doth any man doubt, that if there were taken out of men's minds vain opinions, flattering hopes, false valuations, imaginations as one would, and the like, but it would¹ leave the minds of a number of men poor shrunken things, full of melancholy and indisposition, and unpleasing to themselves? One of the fathers, in great severity, called poesy "the wine of evil spirits," because it filleth the imagination, and yet it is but with the shadow of a lie. But it is not the lie that passeth through the mind, but the lie that sinketh in, and setteth in it, that doth the hurt, such as we spake of before.

4. But howsoever these things are thus in men's depraved judgments and affections, yet truth, which only doth judge itself, teacheth, that the inquiry of truth, which is the love-making or wooing of it, the knowledge of truth, which is the presence of it, and the belief of truth, which is the enjoying of it, is the sovereign good of human nature. The first creature of God, in the works of the days, was the light of the sense;² the last was the light of reason;³ and his sabbath work ever since, is the illumination of his Spirit.⁴ First, he breathed light upon the face of the matter, or chaos; then he breathed light into the face of man; and still he breatheth and inspireth light into the face of his chosen.

¹ But it would. Note the change of construction from "that" to "but," which means "that not." "Doth any man doubt that (if, etc.), but it would leave the minds," etc.

² The light of the sense—that is, physical light: "And God said, Let there be

light; and there was light" (Gen. i. 3).

³ The light of reason, mental light. "The Lord God breathed into his nostrils the breath of life, and man became a living soul" (Gen. ii. 7).

⁴ The illumination of his Spirit, spiritual light.

5. The poet¹ that beautified the sect,¹ that was otherwise inferior to the rest, saith yet excellently well :—" It is a pleasure to stand upon the shore, and to see ships tossed upon the sea : a pleasure to stand in the window of a castle, and to see a battle and the adventures thereof below : but no pleasure is comparable to the standing upon the vantage ground of truth" (a hill not to be commanded, and where the air is always clear and serene), "and to see the errors, and wanderings, and mists, and tempests in the vale below : " so always that this prospect be with pity, and not with swelling or pride. Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in Providence, and turn upon the poles of truth.

6. To pass from theological and philosophical truth to the truth of civil business ; it will be acknowledged even by those that practise it not, that clear and round² dealing is the honour of man's nature, and that mixture of falsehood is like alloy in coin of gold and silver, which may make the metal work the better, but it embaseth it. For these winding and crooked courses are the goings of the serpent, which goeth basely upon the belly, and not upon the feet.

7. There is no vice that doth so cover a man with shame as to be found false and perfidious ; and therefore Montaigne³ saith prettily, when he inquired the reason why the word of the lie should be such a disgrace, and such an odious charge, saith he, " If it be well weighed, to say that a man lieth, is as much as to say that he is brave towards God and a coward towards men. For a lie faces God, and shrinks from man." Surely the wickedness of falsehood and breach of faith cannot possibly be so highly expressed, as in that it shall be the last peal to call the judgments of God upon the generations of men ; it being foretold that, when " Christ cometh," he shall not " find faith upon the earth."

¹ The poet..the sect. Lucretius (95-55 B.C.) is the poet referred to, and the Epicureans are the sect. Lucretius expounded the Epicurean philosophy in his poem, "De Rerum Naturâ" (Concerning the Nature of Things). Its chief doctrine was that pleasure

consisted in securing health of body and peace of mind, to attain which was man's chief duty.

² Round, plain, honest.

³ Montaigne, Michel de Montaigne (1533-1592 A.D.), a famous French essayist.

OF DESPATCH.

1. Affected¹ despatch is one of the most dangerous things to business that can be: it is like that which the physicians call predigestion, or hasty digestion, which is sure to fill the body full of crudities and secret seeds of diseases: therefore measure not despatch by the times of sitting, but by the advancement of the business: and as in races, it is not the large stride or high lift that makes the speed; so in business, the keeping close to the matter, and not taking of it too much at once, procureth despatch.

2. It is the care of some, only to come off speedily for the time, or to contrive some false periods of business, because² they may seem men of despatch: but it is one thing to abbreviate by contracting,³ another by cutting off; and business so handled at several sittings or meetings, goeth commonly backward and forward in an unsteady manner. I knew a wise man⁴ that had it for a by-word, when he saw men hasten to a conclusion, "Stay a little, that we may make an end the sooner."

3. On the other side, true despatch is a rich⁵ thing; for time is the measure of business, as money is of wares; and business is bought at a dear hand where there is small despatch. The Spartans and Spaniards have been noted to be of small despatch: "Let my death⁶ come from Spain;" for then it will be sure to be long in coming.

4. Give good hearing to those that give the first information in business, and rather direct them in the beginning, than interrupt them in the continuance of their speeches; for he that is put out of his own order will go forward and backward, and be more tedious while he waits upon his memory, than he could have been if he had gone on in his own course; but some-

1 Affected, pretended, or false.

2 Because, in order that.

3 Contracting, condensing, so as to preserve the whole substance of the matter.

4 A wise man, understood to be Sir

Amyas Paulet, Queen Elizabeth's ambassador at the French court.

5 Rich, costly.

6 Let my death, etc., an Italian proverb.

times it is seen that the moderator¹ is more troublesome than the actor.

5. Iterations are commonly loss of time ; but there is no such gain of time as to iterate often the state of the question, for it chaseth away many a frivolous speech as it is coming forth. Long and curious speeches are as fit for despatch as a robe or mantle with a long train is for a race. Prefaces, and passages,² and excusations,³ and other speeches of reference to the person, are great wastes of time ; and though they seem to proceed of modesty, they are bravery.⁴ Yet beware of being too material when there is any impediment, or obstruction in men's wills ; for pre-occupation of mind⁵ ever requireth preface of speech, like a fomentation to make the unguent⁶ enter.

6. Above all things, order and distribution,⁷ and singling out of parts, is the life of despatch ; so as the distribution be not too subtile : for he⁸ that doth not divide will never enter well into business ; and he that divideth too much will never come out of it clearly. To choose time, is to save time ; and an unseasonable motion is but beating the air.

7. There be three parts of business : the preparation ; the debate, or examination ; and the perfection. Whereof, if you look for despatch, let the middle only be the work of many, and the first and last the work of few. The proceeding upon somewhat conceived in writing, doth for the most part facilitate despatch ; for though it should be wholly rejected, yet that negative⁹ is more pregnant of direction than an indefinite, as ashes are more generative¹⁰ than dust.

1 Moderator, one who limits or restrains.

2 Passages, quotations.

3 Excusations, excuses or apologies.

4 Bravery, vain boasting.

5 Pre-occupation of mind, prejudice, or judging beforehand.

6 Unguent, ointment.

7 Distribution, division into parts.

8 For he that, etc. How well this is put—briefly, forcibly, and in simple language.

9 That negative, the rejection of the writing.

10 Are more generative, make the soil more productive.

OF STUDIES.

1. Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business: for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned.

2. To spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humour of a scholar: they perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.....

3. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts;¹ others to be read, but not curiously;² and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are, like common distilled waters, flashy³ things.

4. Reading maketh a full man, conference⁴ a ready man, and writing an exact man: and therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets,⁵ witty; the mathematics, subtle; natural philosophy, deep; moral,⁶ grave; logic and rhetoric, able to contend.

1 In parts, here and there.

2 Curiously, closely or attentively.

3 Flashy, tasteless.

4 Conference, intercourse; conversation.

5 Poets. .witty, poetry makes men witty.

6 Moral, moral philosophy.

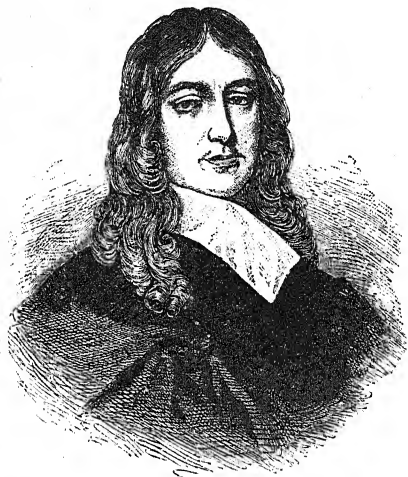
JOHN MILTON.

BORN 1608—DIED 1674.

1. The succession of the greatest English poets is clear and undoubted—Chaucer, Spenser, Shakespeare, Milton, Dryden, Pope, Cowper, Wordsworth. It may be a question in some minds whether some of the later of these poets—Pope and Cowper, for example—are entitled to take rank with Spenser and Shakespeare; but as to Milton's right to stand there, there can be no question. Like Homer, Virgil, Dante, Goethe,¹ and Shakespeare, he is one of the great poets of the world. In English literature Milton stands at the head of the epic or narrative, as Shakespeare does at the head of the dramatic poets.

2. His grandfather, John Mylton, was a yeoman of Oxfordshire, and was also under-ranger of Shotover Park, not far from the city of Oxford. This man was a strict Roman Catholic, and on finding out that his son—John Milton the second—had turned a Protestant, he disinherited him, and drove him forth to make his own way in the world. The young man went to London, and set up in business as a scrivener, or law-agent, in Bread Street, Cheapside. He prospered with his drafting of wills and leases, and he married Sara Bradshaw, and settled down for good in the house over his shop, which bore, after the custom of the time, the sign of the

¹ Homer, Virgil, Dante, Goethe, the representative poets of Greece, Rome, Italy, and Germany.



John Milton

"Spread Eagle," which was the family crest. The third child of this marriage was John Milton the poet, who was born on December 9th, 1608, at the "Spread Eagle." The name of Milton must thus be added to those of Chaucer and Spenser in the roll of London poets. There were six children in all, but only three survived the period of infancy—Anne, John, and Christopher. Of Milton's mother little is known. There is doubt even as to her maiden surname. The poet himself tells us that she was noted in the neighbourhood for her charities. There is also reason to believe that it was from his mother that he inherited his weak eyes.

3. Milton received his earliest lessons from his father and his mother. His father was one of the best musicians of his day. Some of his songs and hymn

tunes may still be seen in our collections of music. In music he himself instructed his son from an early age. Through his whole life the poet had a tuneful voice, and his delight in playing the organ was one of the great consolations of his blindness in his later years. By-and-by his father engaged a private tutor for him. This was Thomas Young,¹ a Scotsman, of St. Andrews University, and afterwards Master of Jesus College, Cambridge. For Young, Milton had the greatest affection and regard all through life.

4. When he was about twelve years of age, Milton was sent as a day-scholar to St. Paul's School, which was close at hand; but Young continued for some time after that to teach him at home. From his earliest years Milton was a hard student. He applied himself to learning, he tells us, "with such eagerness that from the twelfth year of my age I scarce ever went to bed before midnight."

5. The earliest specimens of Milton's poetical exercises that remain to us are *Paraphrases* in English verse of two of the Psalms of David (cxiv. and cxxxvi.), written in 1624. Of these Milton thought so well that he printed them in his first published volume (that containing *Comus*), with the announcement that "they were done by the author at fifteen years old."

6. John Milton went to Christ's College, Cambridge, in February 1625, when he was seventeen years of age. He was sent away from college for a short time in 1627, as a punishment for a breach of discipline. His enemies afterwards tried to make out that it was a moral offence, and that he was flogged as well; but what evidence there is goes against these conclusions. The truth seems

¹ Thomas Young. He was one of the authors of *Smeectymnus*, his initials contributing the T. Y. to that strangely compounded word. See § 17, below.

to be that he had a difference with his college tutor (William Chappell) about the kind of work required of him. He complained that he "was dragged from his studies" and forced to write discourses. He resented this treatment, and defied his tutor. Some penalty was necessary in order to vindicate college discipline; but it was very mild. He did not lose a term, but was absent only a few weeks—in short, until the storm blew over; and when he returned to college he was placed under another tutor. He took his B.A. degree in due course in 1629, and his M.A. in 1632, when he left the university.

7. Before that time he had written some of the finest of his minor poems—notably the ode *On the Morning of Christ's Nativity* (1629), the sonnet *On Shakespeare*, and that *On his being arrived at the Age of Twenty-three* (1631). As the last is "an inseparable part of his biography" it is given here—

How soon hath Time, the subtle thief of youth,
Stoln on his wing my three and twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom sheweth.
Perhaps my semblance might deceive the truth,
That I to manhood am arrived so near;
And inward ripeness doth much less appear,
That some more timely-happy spirits indueth.
Yet be it less or more, or soon or slow,
It shall be still in strictest measure even,
To that same lot, however mean or high,
Toward which Time leads me, and the will of Heaven;
All is, if I have grace to use it so,
As ever in my great Task-Master's eye.

We learn from this that he did not look so old as he

was; that his mind was even less ripe than the minds of others at the same age, but that it was filled with a lofty purpose as he stood on the threshold of manhood.

8. Before Milton left the university, his father had retired from business, and had taken up his residence in his country house at Horton, in Buckinghamshire—a charming little village, about seventeen miles from London, in the midst of woods and meadows and fertile fields, with the silver Colne babbling through it. Thither Milton went, on leaving Cambridge, and there he remained for the next five years, communing with nature, with books, and with his own spirit.

9. He did not enter any profession. The idea of his going into the Church—with which his father had educated him, and which was at first pleasing to himself—had been abandoned while he was yet at college. He found it impossible to shackle his free spirit with creeds and articles of religion. Some branch of the Law was then thought of; but that, too, was given up. Nor did he seem inclined to go into any active employment. A college friend, older than himself, rebuked him gently for his idleness. Milton took the rebuke in good part, and replied that he did not mind about “being late,” provided that it gave him the advantage of becoming “more fit” for the work that lay before him. Evidently Milton’s “belatedness” was intentional. Poetry was to be his calling in life, and he set about preparing himself for it with the utmost earnestness and care. With him verse-making was a sacred office—a priesthood, for which a man required to be set apart and dedicated. His mind was “set wholly on the accomplishment of the greatest things.” It is significant that in his reply to his friend he enclosed a copy of the sonnet quoted above.

10. "Milton's life," says Mark Pattison, referring to his manhood, "is a drama in three acts." These are:—

I. The period spent in retirement at Horton, the calm and happy meditateness of which is reflected in *L'Allegro*, *Il Penseroso*, *Comus*, and *Lycidas* (1632–39).

II. The period of stormy controversy and of the struggle for freedom in Church and in State, during which Milton wrote his prose works (1641–60).

III. The period of "solitary and Promethean grandeur, when (blind, destitute, friendless) he testified of righteousness, temperance, and judgment to come, alone before a fallen world."¹ Then he produced his three greatest poems—*Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. Between the first and second acts there was a short period spent in foreign travel and in superintending the education of his nephews in London.

11. **First Period.**—The first period, or first act, of Milton's life was a period, as we have seen, of careful self-preparation for the great work he had set before himself. According to his own account he "enjoyed a complete holiday in turning over Latin and Greek authors." It appears from his commonplace book (only lately discovered) that he also read systematically French, Italian, and English authors, and that his scheme of self-education included Hebrew and Syriac.

12. Milton's careful study during this period was not inconsistent with some exercise of the poetic faculty. It was during this time of probation that he wrote the delightful companion portraits entitled *L'Allegro* (Mirth, or the cheerful man) and *Il Penseroso* (Melancholy). Then also he wrote the mask of *Comus*, which was acted at Ludlow Castle, in Shropshire, by the children of the

1 Mark Pattison, in Morley's "English Men of Letters: Milton."

Earl of Bridgewater, in 1634—a charming play, full of brightness, delicate fancy, and poetic sentiment.

13. *Lycidas*, written in 1637, marks the close of the period. In form it is a lament for the early death of his college friend, Edward King, who was drowned in crossing over to Ireland. It is a very noble elegy, but it is written in imitation of Italian models, and it abounds with classical allusions. It has also a biographical value. The death of his friend is taken by him as a landmark to indicate the close of his own youth. To-morrow he will seek “fresh woods and pastures new.” It shows that Milton has taken his side in the conflict which is beginning in England. In his own words, he “foretells the ruin of our corrupted clergy, then in their height.” That is to say, he has ranged himself with the Puritans and the Presbyterians. *Lycidas* is the last note of his peaceful meditative days. It is the first note of the coming struggle.

14. Two years have yet to pass before the struggle actually opens. Part of that time Milton spent in foreign travel. The charm that bound him to Horton had been broken by the death of his mother early in 1637, and he started on his Continental tour in the following year. He was absent from England for fifteen months, during which he travelled through France and Italy, spending some time in the principal cities. In Italy, he visited Galileo,¹ aged, blind, and imprisoned in his own house, near Florence, for venturing to think differently from the Franciscan and Dominican monks about the heavenly bodies and the solar system. While in Italy, the writing of an epic poem seems to have become a fixed purpose in his mind. He had not, however,

¹ Galileo, a great astronomer and mathematician (1564-1642). He taught that the earth was a sphere, and that it moved round the sun.

then chosen his subject, but was rather inclined to take up the story of King Arthur or some other British hero.

15. **Second Period.**—When Milton returned to England in 1639 he settled in lodgings in St. Bride's Churchyard, London. He does not seem to have thought of adopting any profession as a means of livelihood. Accident, however, made him a schoolmaster. His sister, Anne, after the death of her first husband, Edward Phillips, had married again, and had entrusted John Milton with the sole care of her younger son, also named John. Milton took his nephew to live with him at St. Bride's Churchyard, and became his tutor. By-and-by he removed to a "garden-house" in Aldersgate Street, and took also his elder nephew, Edward Phillips, to live with him. He taught the boys daily, and liked the work, which was congenial to his scholarly tastes. Then he took other boys as pupils, and in short kept a select private school. He taught his pupils (who, his nephew has been careful to record, were "the sons of gentlemen who were his intimate friends") Latin and Greek, French and Italian, Hebrew, Chaldee, and Syriac, as well as mathematics and astronomy.

16. It was while thus engaged that Milton wrote most of his prose works. The agitation against Episcopacy was becoming fiercer every day. Milton felt keenly on the subject, and threw himself into the strife with all the sternness of his nature. In 1641 he wrote his tract *Of the Reformation in England, and the Causes that have hitherto hindered it*—the "causes" being "the exactions and tyranny of the bishops." That was followed by a *Treatise on Prelatical Episcopacy*; by *The Reason of Church Government urged against Prelates*, in reply to Archbishop Usher; and by *Animadversions* on Bishop Hall's "Humble Remonstrance

in favour of Episcopacy ;"—all written in 1641, which was therefore a busy year with the poet.

17. To Hall's "Remonstrance" five Puritan divines had replied in a work entitled "Smectymnuus," a word made up of the initials of the writers' names.¹ To Hall's reply Milton rejoined in his best and most famous work on this subject, *The Apology for Smectymnuus*, written in 1642. In all these works Milton praises the Presbyterian form of Church government as the best in itself, and as the one most likely to lead to union with the Protestant Churches abroad.

18. Milton's father went to live with him in Aldersgate Street in 1643, and remained there till his death. In the same year Milton married Mary Powell, daughter of Richard Powell, a Royalist, who lived at Forest Hill, near Shotover. The marriage was a hasty and not by any means a happy one. He had gone into the country for a Whitsuntide holiday, and in a month "he returned a married man that had set out a bachelor." But between the young wife of seventeen and the husband of thirty-five there was no real sympathy. After a few weeks she returned to her father's house on pretence of paying a short visit, but in fact with the purpose of remaining there.

19. Out of this domestic trouble there grew his series of four tracts on divorce, published between 1643 and 1645. The chief of them was entitled *The Doctrine and Discipline of Divorce*. Milton's views on that question were worked out of his general ideas about personal liberty. There were, he said, three kinds of liberty necessary to the happiness of society—religious liberty, domestic liberty, and civil liberty. He had dealt

1 Smectymnuus. The writers were | as Young (Milton's tutor), Matthew New-
Stephen Marshall, Edward Calamy, Thom- | comen, and William Spurstoun.

with religious liberty in his attacks on Episcopacy; of civil liberty he was to treat afterwards in his political pamphlets; domestic liberty was touched by his quarrel with his wife. His theory of marriage and divorce he propounded with much eloquence and with great bitterness of personal feeling.

20. That controversy led him also to deal with the question of free speech. When the Monarchy was overthrown, the censorship of the press was not abolished—it was simply transferred (1643) from the bishops to the Parliament. That did not square with Milton's ideas of liberty. Resolved to bring the question to a crisis, he published his *Doctrine of Divorce* without a license. The Stationers' Company brought the matter under the notice of the House of Commons by a petition; but the House did not take it up.

21. Milton then resolved to deal with the whole question of the free expression of thought, which he did in the form of a speech addressed to Parliament, under the title, *Areopagitica*:¹ *For the Liberty of Unlicensed Printing*. This is generally recognized as the finest of all his prose works. It is "a copious flood of majestic eloquence, the outpouring of a noble soul with a divine scorn of narrow dogma and paltry aims."²

22. The same year (1644—the busiest of Milton's life) produced also his famous letter *Of Education: to Master Samuel Hartlib*. It arose out of a conversation with that friend on the errors made in the education of youth. The tract reveals Milton's earnestness and lofty ideal; but its main doctrine, that the aim of education should be to fill the mind with useful knowledge derived from Latin and Greek books, will hardly be accepted in the present

¹ *Areopagitica*. The title is borrowed from the "Areopagitic Discourse" of Isocrates, a famous Athenian orator (436-338

B.C.). The origin of the name is the hill in Athens called *Areopagus*, or Mars' Hill.
² Mark Pattison.

day. During this second period of his life—in 1645—Milton found time to edit a collected edition of his early poems. The little volume of two hundred pages is very scarce, and is highly prized by collectors of rare books.

23. In September 1645, Milton removed from Aldersgate to a larger house in Barbican, a little farther from the heart of the city. Soon after that, he and his wife were reconciled. Her family had shared in the misfortunes of the Royalists, and they deemed it politic to make a friend of so influential a Parliament-man as John Milton had become. A common friend contrived the meeting in his house. Mary Milton suddenly rushed into the room where her husband was, flung herself in tears at his feet, and asked to be forgiven. He received her at once into his home; and not her only, for after the failure of the Royalist cause, the whole of her ruined family took up their abode there. There old Richard Powell soon died. There also Milton's father died three months later (March 1646).

24. After his father's death, Milton, being fairly well provided for, gave up his school and removed to a smaller house in High Holborn, with an entrance into Lincoln's Inn Fields (September 1647). Nothing of importance occurred till 1649, when the execution of King Charles again called him into the field of wordy warfare. He wrote an eloquent defence of that terrible deed, entitled *The Tenure of Kings and Magistrates*, in which he showed that the Presbyterians were equally responsible with the Independents for that act of "highest justice." The work, which was published a week or two after the king's death, excited so much admiration that its author was at once appointed Foreign or Latin Secretary to the Council of State, with a salary of £288, 13s. 6d. (= £900 at the present day).

25. The eleven years of the Commonwealth and Protectorate (1649–1660) are the most chequered in the life of Milton. His official duties do not seem to have been heavy. He had to translate, for the benefit of the Council, despatches written in Latin, which was then the usual language of diplomacy, or in French or Italian; and he had to write replies to these. These amounted in the average only to twelve or fourteen in the year. But there was plenty of other employment for his pen. He had to act as standing counsel for the Commonwealth at the bar of the public opinion of Europe. Many attacks were made on the “Regicides” by foreign writers, and to repel these was Milton’s work.

26. The first piece of work of that kind that fell to him was to reply to the “Eikon Basilikē” (Kingly Image), a description of the late king in his solitudes and sufferings, purporting to have been written by himself. Milton’s reply was the *Eikonoklastes* (Image-breaker), in which, after reviling the memory of Charles with fierce rancour, he turned on his defender and smote him with an unsparing hand. Next, he was instructed by the Council to deal with the “Defensio Regia” (Defence of the King) by Salmasius of Leyden, one of the greatest scholars of Europe. He did that in a famous Latin work, entitled, *Defensio pro Populo Anglicano* (Defence for the People of England). So sorely did Salmasius take the castigation to heart, that he is said to have died of the blow. The *Defensio Secunda* (Second Defence) was written in 1654 in reply to a work by Peter Du Moulin, entitled, “Regii Sanguinis Clamor” (The Cry of the Royal Blood). These works are splendid monuments of eloquence and learning; but it is pitiful to find such a genius as Milton lowering himself so far as to fling abusive names at his opponents.

27. Between the publication of the first and that of the second *Defence*, two great calamities befell Milton. He lost his wife, Mary; and he became totally blind. His wife died in 1653, after giving birth to a daughter, (the fourth), who died also. His blindness had been coming on gradually for ten years or more. The symptoms became serious in 1649, but he disregarded them. In the following year, he lost the sight of his left eye. He was warned that, if he continued his literary work, he might lose his other eye also. He had to choose "between dereliction of a supreme duty and loss of eyesight," and he deliberately chose the latter. It was about the beginning of 1652 that he became stone blind. Thus at the age of forty-five Milton presented the piteous spectacle of a blind and widowed man, with the charge of three little girls under eight years of age, and a heavy load of public work resting on his shoulders.

28. For Milton's blindness did not involve the loss of his office as Foreign Secretary. He was aided in his public duties at first by an assistant and afterwards by a colleague. The colleague was his poetical friend Andrew Marvel,¹ who received a salary of £200 a-year. Milton married a second time in 1656. His second wife was Catherine Woodcock, whom he sincerely loved; but she died about fifteen months after their union, and he was again left helpless with his wilful daughters to vex him.

29. Milton's fame had now spread beyond his own land. In the eyes of foreigners, Cromwell and Milton—the man of action and the man of thought—were the representative men of the English Commonwealth. He

¹ Marvel, author of "The Emigrants in" wrote a treatise on "Popery and Arbitrary the Bermudas," and other poems. He also Government in England," (1620-78).

gradually withdrew himself from office-work, leaving the bulk of it to his colleague. Only the most important despatches were written by him, such as those relating to the massacre of Protestants in Piedmont (1655). His personal feelings on that matter were expressed in his famous sonnet, beginning, "Avenge, O Lord, thy slaughtered saints."

30. The last state-paper written by Milton bears the date of May 15th, 1659. His salary was paid till October of that year. Events were in progress with which he could have no sympathy—those, namely, that brought about the Restoration of Monarchy. When it was evident to all other men that the tide had turned, he clung to his own cherished ideals with his usual persistence. In the last months of 1659, he put out a *Brief Declaration of a Free Commonwealth*; and in February 1660, when the Restoration was accepted as a certainty in England, Milton published his *Ready and Easy Way to Establish a Free Commonwealth*. Before that, he had definitely settled what was to be the subject of his great poem. It seems nearly certain that he began to write *Paradise Lost* in 1658—"about two years before the king came in." He was then in his fiftieth year.

31. The Restoration (May 29, 1660) brought gloom and terror to the household of the Puritan poet. He had written too many bitter things of the slain father to let him feel at ease about the return of the exiled son. He was forced to hide himself in a friend's house in Bartholomew till the passing of the Act of Oblivion, on August 29th. Then he breathed freely. All the injury done to him was that his *Eikonoklastes* and *Defensio* were burned by the hangman.

32. **Third Period.**—We now enter on the third and closing act in the drama of Milton's life—the period of

retirement, neglect, and poverty, but also of lofty inspiration and splendid literary work. He changed his place of abode several times during these years, settling down finally in a small house in Artillery Walk, near Bunhill Fields, which was his last permanent residence. There he might often be seen on sunny days, dressed in a coat of coarse gray cloth, and sitting at the door of his house. There it was that, in the words of Macaulay, this mighty poet, "tried at once by pain, danger, poverty, obloquy, and blindness, meditated, undisturbed by the obscure tumult which raged all around him, a song so sublime and so holy that it would not have misbecome the lips of those ethereal Virtues whom he saw, with that inner eye which no calamity could darken, flinging down on the jasper pavement their crowns of amaranth and gold."

33. In February 1664, Milton married his third wife, Elizabeth Minshull, a Cheshire lady of good family, and a relative of his friend Dr. Paget. The same good doctor introduced to Milton Thomas Ellwood, a clever and amiable young man, who was often helpful to Milton in the way of reading Latin authors to him. Ellwood was tutor in a rich family at Chalfont, in Buckinghamshire. When the great Plague of London broke out, he secured for the Miltons a little cottage at Chalfont, in which they took refuge.

34. While they were there, Milton one day put a bundle of manuscript into Ellwood's hands and bade him take it home to read. It was the newly-finished *Paradise Lost* (1665). After a time, Ellwood returned it to his blind friend with modest words of praise, adding, "Thou hast said much here of *Paradise Lost*, but what of *Paradise Found*?" This question led Milton to write *Paradise Regained*—a work of which he is said to have thought more highly than of the earlier poem.

35. When Milton returned to Bunhill Fields, he made an agreement with a bookseller named Samuel Simons for the publication of his poem. He was to receive £5 in hand, and £5 additional on the sale of the first, second, and third editions respectively. The poem was published in 1667 in a small quarto volume, price three shillings. A second edition appeared in 1674—the year of Milton's death—and then he got the second payment of £5. That was all he ever received for the poem—namely, £10. When the second edition was exhausted, in 1678, his widow surrendered all her claims for a sum of £8. Thus £18 was all that John Milton and his heirs got for the greatest poem of modern times!

36. Milton published his *History of Britain* in 1670, and *Paradise Regained* and *Samson Agonistes* in 1671. In 1673, he reprinted his *Early Poems*, with additions. His *Letters of State* were not published till 1743. In 1823, there was found in the State Paper Office a Latin treatise by Milton on *Christian Doctrine* (*De Doctrinâ Christianâ*), which was translated and published in 1825.¹

37. Milton died on Sunday, November 8th, 1674. He had long been afflicted with gout. It now "struck in," and he passed from earth with scarcely a pang—"by a quiet and silent expiration."

SUMMARY OF MILTON'S LIFE AND WORKS.

Year. Age.

1608.....Born at London, December 9.

1620....12....Attends St. Paul's School.

1624....16....Writes *Paraphrases of Psalms cxiv., cxxxvi.*

1625....17....Goes to Christ's College, Cambridge.

1627....19....Punished for breach of discipline.

1629....21....Takes B.A. degree—Writes ode *On the Morning of Christ's Nativity*.

1631....23....Writes sonnet *On his being arrived at the Age of Twenty-three*—His father retires to Horton.

¹ That translation was the occasion of the "Edinburgh Review" (August 1825). Macaulay's brilliant Essay on Milton in

PERIOD I.

- Year. Age.
 1632...24...Takes M.A. degree, and goes to live at Horton—Writes *L'Allegro* and *Il Penseroso*.
 1634...26...*Comus, a Mask*.
 1637...29...*Lycidas*—Death of his mother.
 1638...30...Starts on foreign travels.
 1639.. 31...Returns to England—Settles in St. Bride's Churchyard, and teaches his nephews, John and Edward Phillips.

PERIOD II.

- 1641...33...Writes tract *Of the Reformation in England—Treatise on Prelatical Episcopacy—The Reason of Church Government—Animadversions*.
 1642...34...Reply to Bishop Hall by "Smectymnus"—Milton's *Apology for Smectymnus*.
 1643...35...Marries Mary Powell—She returns to her father—*The Doctrine and Discipline of Divorce*.
 1644...36...*Areopagitica*—Tract *Of Education*.
 1645...37...Other tracts on the Divorce question—Early poems published—Is reconciled with his wife—Her family goes to live with him—Death of Richard Powell.
 1646...38...Death of his father.
 1647...39...Gives up his school, and removes to High Holborn.
 1649...41...*The Tenure of Kings and Magistrates*—Appointed Latin Secretary to the Council of State—Writes *Eikonoklastes* in reply to "Eikon Basilikë."
 1650...42...*Defensio pro Populo Anglicano*, in Latin.
 1652...44...He becomes stone blind.
 1653...45...Death of his wife Mary.
 1654...46...*Defensio Secunda*.
 1655...47...Writes sonnet *On the Massacre in Piedmont*.
 1656...48...Marries Catherine Woodcock.
 1658...50...His wife Catherine dies—Begins *Paradise Lost*.
 1659...51...*Brief Declaration of a Free Commonwealth*—His salary as Latin Secretary ceases (October).
 1660...52...*Ready and Easy Way to Establish a Free Commonwealth*—The Restoration—Milton in hiding—Act of Oblivion passed.

PERIOD III.

- 1661...53...Goes to live in Artillery Walk, Bunhill Fields—Works at *Paradise Lost*.
 1664...56...Marries Elizabeth Minshull—Helped by Thomas Ellwood.
 1665...57...The Plague in London—Goes to Chalfont in Buckinghamshire—*Paradise Lost* completed.
 1667...59...*Paradise Lost* published.
 1670...62...*History of Britain* published.
 1671...63...*Paradise Regained—Samson Agonistes*.
 1673...65...*Early Poems* reprinted.
 1674...66...*Familiar Epistles*, in Latin—Dies, November 8.

SELECTIONS FROM MILTON.

PARADISE LOST.

The Date.—*Paradise Lost* was one of Milton's later poems. It was written, as we have seen, in the third period of his life, when he was blind, poor, and neglected. He is supposed to have begun the writing of the poem in 1658, and it was finished before 1665. It was published in 1667.

The Plan.—*Paradise Lost* is the greatest epic poem or narrative poem, treating of a great event, in the English language. Its subject is the Fall of Man, and his expulsion from Paradise, in consequence of his disobedience to God, in eating the fruit of the forbidden tree.

The plot of the poem represents the Fall as having been brought about by Satan and his rebel angels in revenge for their expulsion from Heaven. Its opening shows us the fallen angels lying on the burning lake, thunder-struck and confounded. They arise at the call of Satan, who comforts them with the hope of regaining Heaven, and tells them that he has heard of a new World that is about to be created, and of a new creature that is to occupy it. To find out the truth of this story, and to decide what should be done, he summons a full council of the Infernal Peers in Pandemonium. The question before them is, whether they should begin another war against Heaven, or should try to injure the Almighty by marring his new creation. Satan undertakes to go in search of the new World. God sees Satan flying towards this World; shows him to the Son; foretells the success of Satan in perverting Man; and declares his purpose to redeem Man, if divine justice is satisfied. The Son offers himself as a ransom for Man, and is accepted. Uriel directs Satan where to find the World, and he alights on Mount Niphates.

Satan makes his way to the Garden of Eden, sees Adam and Eve, learns that the fruit of the Tree of Knowledge has been forbidden them, and resolves to tempt them to transgress. He is found at the ear of Eve as she sleeps, tempting her with a dream. God sends Raphael to Paradise to warn Man of the danger he is in. Raphael tells Adam of the revolt of Satan in Heaven, the overthrow of the rebels, the creation of the World by the Son, and his return into Heaven.

Satan returns to Paradise in the form of a mist, and enters into the sleeping serpent. Eve persuades Adam to allow her to work apart from him. The Serpent induces Eve to eat of the forbidden fruit, and she induces Adam to do the same. Then they begin to accuse each other. (This is the special subject of Book ix., quoted below.)

Man's doom is then pronounced by the Son. Sin and Death enter the World. Satan returns to Pandemonium, and boasts of his success; but he and his followers are turned into hissing serpents. Adam reminds Eve of the promise made them that her seed shall be revenged on the Serpent, and exhorts her to repentance and prayer. God accepts the prayers of Adam

and Eve, on the intercession of the Son, but sends Michael with a band of Cherubim to drive them out of Paradise. Michael sets before Adam, in vision, what shall happen; and explains the promise that "the Seed of the Woman shall bruise the Serpent's head," by foretelling the incarnation and death of the Son. Then Michael leads Adam and Eve out of Paradise, one in each hand, and the Cherubim take their stations to guard the place.

The Language.—Milton's vocabulary is more modern than Spenser's. Milton uses fewer words now obsolete, and fewer antique forms of words. Spenser uses the prefix *y-* frequently; Milton uses it occasionally, and once wrongly. It is correctly used in the *Nativity* ode, line 155,—

"To those ychained in sleep."

The *y-* is the prefix of the passive participle. But in the *Epitaph* on Shakespeare, Milton uses it as the prefix of the active participle:—

"Under a star-ypointing pyramid."

It is evident that in Milton's time this prefix had gone almost entirely out of use, and there could perhaps be no better proof of that than the fact that a learned and careful writer like Milton misunderstood its significance.

The prefix *be-* is used by Milton as an intensive particle; as, *bespeak*, *besprent*, *bestead*. *To-* is used in the same sense; as, *to-ruffled*, ruffled excessively.

He uses *cyn* as the plural of eye; I *aread* thee, for I counsel thee; and *iles* for isles.

His familiarity with the ancient tongues led Milton to use a great many words of classical origin: as, *conflagrant*, burning together; *congratulant*, congratulating; *immanacle*, to put in manacles; *omnific*, all creating; *pleni-potent*, possessing full power; *prevenient*, forestalling; *terrene*, the earth; *vant-brace*, armour for the arms; *villatic*, belonging to a farm.

He also attaches to many classical words their primary, and not their secondary, meaning: as, *afflicted*, beaten down; *astonish*, to stun; *officious*, ministering; *recollect*, to gather or summon afresh.

He uses some words that have now gone out of use: as, *disally*, to part; *disglorify*, to deprive of glory; *concent*, a singing together; *cedarn*, made of cedar; *fusil*, capable of being melted; *oary*, oar-like; *purpled*, embroidered; *turn*, a troop of soldiers; *time*, to kindle.

The Style.—Milton's style, which was modelled chiefly on that of ancient classical writers, is frequently difficult to follow. It abounds with inversions and parentheses. His sentences are long and often involved in construction; and he often indulges in a highly-condensed form of expression. These peculiarities are illustrated in the extracts from Book ix., given below.

Another source of difficulty in Milton's style is his constant reference to the fables of ancient mythology and the traditions of ancient history and poetry. No other English poet has woven so much learning into the texture of his poems.

The Verse.—*Paradise Lost* is written entirely in iambic five-foot lines

(5 x a) without rhyme—or in blank verse. This is the heroic measure of English poetry—the measure of Shakespeare and the great dramatists, and of Cowper, Wordsworth, and Tennyson among modern masters of verse. Milton's verse moves with a solemn dignity that befits the subject; yet its rhythm is wonderfully sweet and regular, and the variety in distributing the pauses prevents monotony. Milton, besides being a poet, was a skilled musician with a delicate and tuneful ear.

BOOK IX.—THE TEMPTATION AND THE FALL.

1. In this book the story of *Paradise Lost* reaches its climax. It describes the Temptation and the Fall of Man. Satan, having made a circuit of the whole Earth, returned to Paradise by night in the form of a mist, and entered into the Serpent while it slept. When the eventful day broke, Eve proposed to Adam that, as their work in the garden had outgrown their power to deal with it, they should separate during the day and work in different places. Adam thought the plan dangerous, as they had been warned by Raphael of an enemy who sought their ruin. They would be stronger against his assaults if they were together. Eve resented and ridiculed the idea that they could not resist this enemy each alone. Adam at last assented, and Eve withdrew to her own groves.

2. In the meantime, the Serpent had been lying in wait, and was delighted to find the woman separated from her husband. By gambols and other wiles, by fawning and by licking the ground, he at once attracted Eve's attention, and threw her off her guard. Then he startled her by talking to her in human speech, and expressing human sense; and she asked him to explain the miracle to her.

3. The Serpent replied that he had been dumb as other beasts until he had eaten of the fruit of a certain tree which, roving the garden one day, he had chanced to find. Her curiosity being aroused, she asked where the tree was; and he at once led the way to it, she following. He paused before the forbidden tree. Then Eve said to him:—

EVE.—“Serpent, we might have spared our coming
hither,

Fruitless to me,¹ though fruit be here to excess,
The credit of whose virtue rest² with thee;
Wondrous indeed, if cause of such effects!³
But of this tree we may not taste, nor touch:
God so commanded, and left that command
Sole daughter of his voice: the rest,⁴ we live
Law to ourselves:⁵ our reason is our law.”

To whom the tempter guilefully replied.

SATAN.—“Indeed! hath God then said that of the fruit
Of all these garden-trees⁶ ye shall not eat, 11
Yet lords declared of all in earth or air?”

To whom thus Eve, yet sinless:

EVE.—“Of the fruit

Of each tree in the garden we may eat;
But of the fruit of this fair tree amidst
The garden, God hath said, ‘Ye shall not eat
Thereof, nor shall ye touch it, lest ye die.’”

She scarce had said, though brief, when now, more bold,
The tempter, but with show of zeal and love 20
To Man, and indignation at his wrong,
New part puts on; and, as to passion moved,
Fluctuates disturbed, yet comely, and in act *[moves in waves]*.
Raised, as of some great matter to begin.
As when of old some orator renowned,
In Athens, or free Rome, where eloquence
Flourished, since mute, to some great cause addressed,

1 Fruitless to me. The phrase relates to “our coming.” It is an example of Milton’s condensed expression, and, with “fruit” following it, of his fondness for playing on words.

2 Rest, 3rd. pers. sing. of the imperative mood; its subject is “credit.” Eve says, “Let the credit of the wonderful virtue of the fruit rest on the serpent’s testimony alone.”

3 Wondrous indeed, etc. Another ex-

ample of condensation: “Its virtue must be wondrous indeed if it is the cause of such effects as are seen in thee.”

4 The rest, as for the rest; a Latin idiom.

5 Law to ourselves. “The Gentiles . . . having not the law, are a law unto themselves” (Romans ii. 14).

6 Of all these garden-trees. *All* is the word to lay stress on; it has the force of all without exception.

Stood in himself collected, while each part,
 Motion, each act¹ won audience ere the tongue,
 Sometimes in height began,² as no delay 30
 Of preface brooking, through his zeal of right;
 So standing, moving, or to height upgrown,
 The tempter, all impassioned, thus began :

SATAN.—“ O sacred, wise, and wisdom-giving Plant,
 Mother of science !³ now I feel thy power
 Within me clear ; not only to discern
 Things in their causes, but to trace the ways
 Of highest agents, deemed however wise.
 Queen of this universe ! do not believe
 Those rigid threats of death : ye shall not die ; 40
 How should ye ? By the fruit ? it gives you life
 To knowledge ;⁴ By the threatener ? look on me—
 Me, who have touched and tasted ; yet both live,
 And life more perfect have attained than fate
 Meant me, by venturing higher than my lot.
 Shall that be shut to Man, which to the beast
 Is open ? or will God incense his ire
 For such a petty trespass ; and not praise
 Rather your dauntless virtue,⁵ whom the pain
 Of death denounced, (whatever thing death be,) 50
 Deterred not from achieving what might lead
 To happier life—knowledge of good and evil ?
 Of good, how just ?⁶ of evil, (if what is evil
 Be real,) why not known, since easier shunned
 God therefore cannot hurt ye, and be just :

1 Each part, motion, each act, etc., each part of his body, its motion, and action, won audience before he opened his mouth.

2 In height began, started at once at the highest pitch of oratory, and in the middle of his subject. The reference is supposed to be to one of Cicero's great speeches against Catiline.

3 Science, knowledge ; the literal meaning of the Latin *scientia*.

4 To knowledge, in addition to knowledge.

5 Virtue, valour ; the primary meaning of the Latin *virtus*.

6 Of good, how just, etc. Note the excessive condensation : “ If it gives you knowledge of good, is not that just ? If it gives you knowledge of evil (if there really be such a thing) why should it not be known, since being known it would then be the more easily shunned ? ”

Not just, not God—not feared then, nor obeyed :
 Your fear itself of death removes the fear.¹
 Why then was this forbid? Why, but to awe?
 Why, but to keep ye low and ignorant,
 His worshippers? He knows, that in the day 60
 Ye eat thereof, your eyes, that seem so clear,—
 Yet are but dim,—shall perfectly be then
 Opened and cleared, and ye shall be as Gods,
 Knowing both good and evil, as they know.
 That ye shall be as Gods, since I as Man,
 Internal Man, is but proportion meet ;
 I, of brute, human ; ye, of human, Gods.
 So ye shall die perhaps, by putting off
 Human, to put on Gods ; death to be wished,
 Though threatened, which no worse than this can bring!
 And what are Gods, that Man may not become 71
 As they, participating godlike food ?
 The Gods are first, and that advantage use
 On our belief, that all from them proceeds :
 I question it ; for this fair earth I see,
 Warmed by the sun, producing every kind ;
 Them, nothing : if they all things, who inclosed
 Knowledge of good and evil in this tree,
 That whoso eats thereof forthwith attains
 Wisdom without their leave? and wherein lies 80
 The offence, that Man should thus attain to know?
 What² can your knowledge hurt him, or this tree
 Impart against his will, if all be his!
 Or is it envy? and can envy dwell
 In heavenly breasts? These, these, and many more
 Causes, import your need of this fair fruit.
 Goddess humane,³ reach then, and freely taste.”

1 Your fear itself, etc., your belief that God will put you to death implies your belief that God can be unjust; but he cannot be unjust and be God, therefore you need not fear death. Observe

the satanic ingenuity of the whole argument.

2 What, as to what, or in respect of what; a Latin idiom.

3 Humane, human.

He ended ; and his words, replete with guile,
 Into her heart too easy entrance won :
 Fixed on the fruit she gazed, which to behold 90
 Might tempt alone ; and in her ears the sound
 Yet rung of his persuasive words, 'impregnated *[impregnated.*
 With reason, to her seeming,¹ and with truth :
 Meanwhile the hour of noon drew on, and waked
 An eager appetite, raised by the smell
 So savoury of that fruit, which with desire,
 Inclinal² now grown to touch or taste,
 Solicited her longing eye ; yet first
 Pausing awhile, thus to herself she mused :

EVE.—“ Great are thy virtues, doubtless, best of
 fruits ! 100

(Though kept from Man,) and worthy to be admired ;
 Whose taste, too long forborne, at first 'assay *[trial.*
 Gave 'elocution to the mute, and taught *[speech.*
 The tongue not made for speech to speak thy praise.
 Thy praise he also, who forbids thy use,
 Conceals not from us, naming thee the tree
 Of knowledge—knowledge both of good and evil,—
 Forbids us then to taste ! but his forbidding
 Commends thee more, while it infers the good
 By thee communicated, and our want : 110
 For good unknown sure is not had ; or, had
 And yet unknown, is as not had at all.³
 In plain then, what forbids he but to know—
 Forbids us good—forbids us to be wise ?
 Such prohibitions bind not. But if death
 Bind us with after-bands, what profits then
 Our inward freedom ? In the day we eat

1 To her seeming, as seemed to her.

2 Inclinal, inclined.

3 Is as not had at all, good possessed and not known to be good is the same as if it were not possessed at all.

Eve goes over Satan's arguments in her own way. While Satan laid stress on the injustice of God, Eve puts forward the gain to man, and leaves out the question of obedience.

Of this fair fruit, our doom is, we shall die !
 How dies the serpent ? he hath eaten, and lives,
 And knows, and speaks, and reasons, and discerns, 120
 Irrational till then ! For us alone
 Was death invented ? or to us denied
 This intellectual food, for beasts reserved ?
 For beasts it seems : yet that one beast which first
 Hath tasted envies not, but brings with joy
 The good befallen him—author unsuspect¹—
 Friendly to Man—far from deceit or guile.
 What fear I then ? rather, what know to fear
 Under this ignorance of good or evil—
 Of God, or death—of law, or penalty ? 130
 Here grows the cure of all, this fruit divine,
 Fair to the eye, inviting to the taste,
 Of virtue to make wise ! what hinders then
 To reach, and feed at once both body and mind ?”
 So saying, her rash hand, in evil hour,
 Forth reaching to the fruit, she plucked—she ate !
 Earth felt the wound ; and Nature from her seat,
 Sighing through all her works, gave signs of woe,
 That all was lost ! 139

4. Eve was then troubled as to how she would appear in Adam's eyes. She hesitated between telling him and reserving her new power, so as to make herself his equal or his superior. The fear of death to herself, and the idea of Adam being “wedded to another Eve,” decided her to tell her husband. Uneasy at her long absence, he had gone forth to meet her, and met her close by the Tree of Knowledge, with a bough of its fruit in her hand. She thus addressed him :—

EVE.—“Hast thou not wondered, Adam, at my
 stay ?

Thee I have missed, and thought it long, deprived

1 Author unsuspect, adviser not open to suspicion.

Thy presence ; agony of love till now
 Not felt—nor shall be twice ; for never more
 Mean I to try, what rash untried I sought,
 The pain of absence from thy sight. But strange
 Hath been the cause, and wonderful to hear :
 This tree is not, as we are told, a tree
 Of danger tasted,¹ nor to evil unknown
 Opening the way ; but of divine effect
 To open eyes, and make them Gods who taste ; 150
 And hath been tasted such :² the serpent, wise,
 Or not restrained as we, or not obeying,
 Hath eaten of the fruit ; and is become,
 Not dead, as we are threatened, but thenceforth
 Endued with human voice, and human sense ;
 Reasoning to admiration ! and with me
 Persuasively hath so prevailed, that I
 Have also tasted, and have also found
 The effects to correspond—opener mine eyes,
 Dim erst³—dilated spirits—ampler heart— 160
 And growing up to godhead ; which for thee
 Chiefly I sought, without thee can despise.
 For bliss, as thou hast part,⁴ to me is bliss ;
 Tedious, unshared with thee, and odious soon.
 Thou therefore also taste, that equal lot
 May join us—equal joy, as equal love ;
 Lest, thou not tasting, different degree
 Disjoin us, and I then too late renounce
 Deity for thee, when fate will not permit.”
 Thus Eve, with countenance blithe, her story told ;
 But in her cheek distemper flushing glowed. 171
 On the other side, Adam, soon as he heard

1 Of danger tasted, it is not a tree of danger when tasted.

2 Hath been tasted such, hath been found to have these effects when tasted.

3 Dim erst, which were formerly dim.

“Erst” is from *erest*, the superlative of *ere*, before.

4 Bliss, as thou hast part, bliss is bliss to me only as long as it is shared with you.

The fatal trespass done by Eve, amazed,
 Astonied stood and blank ! while horror chill *[stunned.]*
 Ran through his veins, and all his joints relaxed ;
 From his slack hand the garland wreathed for Eve
 Down dropt, and all the faded roses shed :
 Speechless he stood and pale ; till thus, at length,
 First to himself he inward silence broke :

ADAM.—“ O fairest of creation ! last and best 180
 Of all God's works ! creature in whom excelled
 Whatever can, to sight or thought, be formed
 Holy, divine, good, amiable, or sweet !
 How art thou lost ! how on a sudden lost,
 Defaced, deflowered, and now to death devote !¹
 Rather, how hast thou yielded to transgress
 The strict forbiddance,² how to violate
 The sacred fruit forbidden ! Some cursed fraud
 Of enemy hath beguiled thee, yet unknown,
 And me with thee hath ruined ; for with thee 190
 Certain my resolution is to die.
 How can I live without thee—how forego
 Thy sweet converse, and love so dearly joined,
 To live again in these wild woods forlorn ?
 Should God create another Eve, and I
 Another rib afford, yet loss of thee
 Would never from my heart : no, no ! I feel
 The link of nature draw me : flesh of flesh,
 Bone of my bone, thou art ; and from thy state
 Mine never shall be parted, bliss or woe ! ”³ 200

5. Then turning to Eve, he said :—

“ I with thee have fixed my lot,
 Certain to undergo like doom : if death

¹ Defaced, deflowered . . . death devote. One of the few examples of alliteration found in Milton.

² The strict forbiddance. Note that

the act of disobedience to God is the thing that takes possession of Adam's mind.

³ Bliss or woe, whether bliss or woe be the result.

Consórt with thee, death is to me as life ;
 So forcible within my heart I feel
 The bond of nature draw me to my own—
 My own in thee, for what thou art is mine ;
 Our state cannot be severed ; we are one—
 One flesh ; to lose thee were to lose myself.”

So Adam ; and thus Eve to him replied :—

EVE.—“ O glorious trial of exceeding love, 210
 Illustrious evidence, example high !.....
 Were it I thought death menaced would ensue
 This my attempt, I would sustain alone
 The worst, and not persuade thee—rather die
 Deserted, than ‘oblige thee with a fact *[incriminate]*
 Pernicious to thy peace : chiefly, assured
 Remarkably so late of thy so true,
 So faithful, love unequalled : but I feel
 Far otherwise the event ; not death, but life
 Augmented—opened eyes—new hopes—new joys— 220
 Taste so divine, that what of sweet before
 Hath touched my sense, flat seems to this, and harsh.
 On my experience, Adam, freely taste,
 And fear of death deliver to the winds.”

So saying, she embraced him, and for joy
 Tenderly wept ; much won, that he his love
 Had so ennobled, as of choice to incur
 Divine displeasure for her sake, or death.
 In recompense, (for such compliance bad
 Such recompense best merits,) from the bough 230
 She gave him of that fair, enticing fruit
 With liberal hand : he scrupled not to eat,
 Against his better knowledge ; not deceived,¹
 But fondly overcome with female charm.

Earth trembled from her entrails, as again

¹ Not deceived. “Adam was not deceived, but the woman being deceived was in the transgression” (1 Tim. ii 14).

In pangs ; and Nature gave a second groan ;¹
 Sky lowered, and, muttering thunder, some sad drops
 Wept at completing of the mortal sin
 Original !

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ON THE MORNING OF CHRIST'S NATIVITY.

[This hymn, written by Milton at the age of twenty-one, was pronounced by Hallam the finest ode in the English language; and of the stanzas here quoted (4, 5, 6, and 7 of the hymn) W. S. Landor said: "It is incomparably the noblest piece of lyric poetry in any modern language that I am conversant with."]

1. No war, or battle's sound
 Was heard the world around :
 The idle spear and shield were high up hung ;
 The hooked chariot² stood
 Unstained with hostile blood,
 The trumpet spake not to the arm'd throng ;
 And kings sate still with awful eye,
 As if they surely knew their sovran³ Lord was by.
2. But peaceful was the night
 Wherein the Prince of light
 His reign of peace upon the earth began :
 The winds with wonder whist⁴
 Smoothly the waters kist,
 Whispering new joys to the mild Ocean,⁵
 Who now hath quite forgot to rave,
 While birds of calm⁶ sit brooding on the charm'd wave.
3. The stars with deep amaze
 Stand fixt in stedfast gaze,

1 A second groan. See line 137, above.

2 The hooked chariot, chariot with hooks or blades attached to the wheels.

3 Sovran, supreme sovereign; from Ital. *sovrano*.

4 Whist, whisted, or hushed.

5 Ocean, here a word of three syllables.

6 Birds of calm, the halcyon (or kingfisher). According to the classical fable, Halcyone and her husband were turned into kingfishers. The halcyon days were seven days before and seven after the shortest day, during which the kingfishers were breeding; and then the sea was calm.

Bending one way their pretious influence;¹
 And will not take their flight,
 For all² the morning light,
 Or Lucifer³ that often warned them thence;
 But in their glimmering orbs did glow,
 Until their Lord himself bespake, and bid them go

4. And though the shady gloom
 Had given day her room,
 The sun himself withheld his wonted speed;
 And hid his head for shame,
 As⁴ his inferior flame
 The new enlightened world no more should need:
 He saw a greater Sun appear
 Than his bright throne, or burning axletree could bear.

L'ALLEGRO.

[The following short passage from *L'Allegro* (Mirth) will serve to show the bright and cheerful character of the poem, and the charming flavour of nature that pervades it. It was written between 1632 and 1635.]

Hence, loathed Melancholy,
 Of Cerberus⁵ and blackest Midnight born,
 In Stygian⁶ cave forlorn,
 'Mongst horrid shapes, and shrieks, and sights unholy;
 Find out some uncouth⁷ cell,
 Where brooding Darkness spreads his jealous wings,
 And the night-raven sings;
 There under ebon⁸ shades and low-browed rocks,

1 Influence. Here used in its original sense—namely, the power supposed (by astrologers) to flow from the planets upon man and nature.

2 For all, in spite of; notwithstanding.

3 Lucifer, the morning star—the light-bearer; from *lux*, light, and *fero*, I bear.

4 As, as if; frequently used in that sense by Milton.

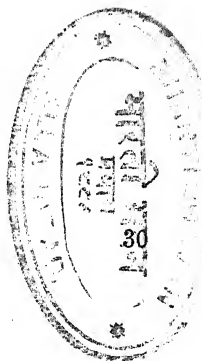
5 Cerberus, the three-headed dog that was said, in the classical fable, to guard the entrance to Hades (the lower world).

6 Stygian, hateful; from Styx (Hate), one of the rivers of Hades.

7 Uncouth, wild; strange: literally, *unknown*.

8 Ebon, black; from *ebony*, a black wood

As ragged as thy locks,
 In dark Cimmerian¹ desert ever dwell. 10
 But come, thou goddess fair and free,
 In heaven ycleped² Euphrosyne³. . . .
 Haste thee, nymph, and bring with thee
 Jest and youthful Jollity,
 Quips, and cranks, and wanton wiles,
 Nods, and becks, and wreathèd smiles,
 Such as hang on Hebe's⁴ cheek,
 And love to live in dimple sleek ;
 Sport that wrinkled Care derides,
 And Laughter holding both his sides. 20
 Come, and trip it as you go
 On the light fantastic toe ;
 And in thy right hand lead with thee
 The mountain nymph, sweet Liberty :
 And, if I give thee honour due,
 Mirth, admit me of thy crew,
 To live with her, and live with thee,
 In unprovèd pleasures free :
 To hear the lark begin his flight,
 And singing startle the dull night,
 From his watch-tower in the skies,
 Till the dappled dawn⁵ doth rise ;
 Then to come, in spite of sorrow,
 And at my window bid good-morrow,
 Through the sweet-brier, or the vine,
 Or the twisted eglantine.



1 Cimmerian. The Cimmerians were supposed to be a people in a far-off western land—a region of darkness and gloom.

2 Ycleped, called. From O. E. *cleopian*, or *clippian*, to say; name.

3 Euphrosynē, the Mirthful goddess.

4 Hebe, the goddess of youth or blooming health.

5 Dappled dawn. At the dawn the darkness seems to be "dappled" or spotted with specks of light.

JOHN BUNYAN.

BORN 1628—DIED 1688.

1. Next to the Bible, *The Pilgrim's Progress* is said to be the English book of which the greatest number of copies has been printed. It may therefore be said to have been more read than any other book written by an Englishman. What boy or girl within the wide British Empire has not read it with delight? It has been translated into a greater number of foreign languages than any other English book, and has got a world-wide fame. Great artists have been inspired by it to paint famous pictures. Many of its words and phrases are woven into our ordinary English speech.

2. The author of this wonderful book was John Bunyan, the son of a tinker, and a tinker himself till he reached manhood. He was born in 1628, at the village of Elstow, one mile from Bedford. His education was very sparse and bare. He learned to read and write in his childhood; for though his parents were poor, they were wise enough to send him to school. But any scraps of knowledge he picked up there were soon lost in the turmoil of the rough life he led. Whatever education he received, Bunyan gave himself after he was quite grown up. He went through life with a very limited stock of knowledge, and with no learning; but there were two things which he knew well—the Bible and the human heart.

3. According to his own account, he was a very



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wicked boy. In one of his books—*Grace Abounding to the Chief of Sinners*, a kind of religious autobiography—he has painted his portrait in the darkest colours. Many of his biographers, taking his statements literally, have described him as “a blackguard,” “the depraved Bunyan,” “the wicked tinker of Elstow.” It should be remembered, however, that the *Grace Abounding* was written after Bunyan had become a Puritan of the straitest sect, and had set up before himself a very high ideal of religious life. As he looked back on his boyhood, many things he had done appeared to him exceedingly sinful which to ordinary eyes would seem innocent enough. He was careless rather than vicious. Mr. Southey says expressly that Bunyan never was a vicious man. Lord Macaulay took the same view, only more strongly. He held that Bunyan’s confessions and self-

accusations proved, not that he was worse than his neighbours, but that he had a tenderer conscience and a more vivid imagination.

4. He belonged to a rough, ignorant, and coarse class of persons; but there is no reason to suppose that he was rougher, more ignorant, or coarser than the rest of his class. There is no reason to believe that he was a drunkard. Lying and profane swearing were the worst faults he charged himself with. They are grave faults, but they are faults common enough among the people with whom Bunyan was brought up; and we know from his own words that a single reproof cured him for life of the bad habit of swearing. In the eyes, however, of Bunyan the Christian, bell-ringing, dancing, and playing at hockey on Sundays were vices as bad as lying and swearing.

5. Bunyan's imagination was always very lively. During his youth he heard voices from heaven and he saw visions which made him turn his eyes inwards and look into his heart. Then there were terrible conflicts between the good and the evil in him, which caused him unspeakable torment. When a boy of ten years of age he was often startled in the night-time by dreams and visions which made him fancy that evil spirits were waiting to carry him away, to punish him for the sins of the day.

6. While yet a youth, Bunyan enlisted in the army (probably on the royalist side), and served in the Civil War. At the siege of Leicester (1645) he had a narrow escape. He was on the point of going out to mount guard as sentinel when another soldier offered to take his place. Bunyan agreed, and the substitute was shot dead with a bullet through the brain. Bunyan was then only seventeen years of age. He tells us that in spite of

that, and of two escapes from drowning, he remained hardened and careless. Lord Macaulay suggests that if he had carried his profaneness into the Parliamentary army, he would soon have been checked or punished.

7. At the age of nineteen he married a young woman who was as poor as himself, but who had been brought up by pious parents. The sole dowry she took with her consisted of two religious books which her father had given her. Her influence with Bunyan was as great as it was tender. Gradually she induced him to join her in reading the good books, and then to go to church with her, where he was on several occasions greatly impressed by what he heard.

8. He did not yet give up his bad habits. One day he stood in front of the shop window of a neighbour swearing so fearfully as to draw from the woman of the house a severe rebuke, although she was herself very wicked. The words had a great effect on Bunyan, and indeed put a stop to his profaneness. He then began to read the Bible and to amend his life. The conversation of some godly women, which he overheard, confirmed these good impressions, and Bunyan became a new man.

9. About 1653, he was admitted as a member of a Baptist congregation in Bedford, and three years later he began to preach in the villages of Bedfordshire. Owing to his earnestness, his directness, and his plainness of speech, his services were powerful, and became very popular. The common people flocked to hear him in crowds, though "the doctors and priests of the country" denounced and ridiculed him. Attempts were made to stop his work by interdict of the law courts, but they failed, and he continued his labours till the time of the Restoration.

10. In November 1660 (five months after Charles the Second had been recalled to the throne) he was arrested when beginning to preach in a Bedfordshire village. The charge laid against him was that of holding field-meetings or conventicles. As he could not be induced to promise that he would give up preaching, he was sentenced to imprisonment, and was thrown into Bedford Jail. When Charles was crowned (1661) a pardon was offered on certain terms to all offenders; but Bunyan's sense of duty would not allow him to sue for pardon, or to make the promises required of him. His wife (a second wife, his first having died some years previously) went to London and presented a petition to the House of Lords for his release. She herself pleaded her husband's cause before the judges with great force; but it was of no avail. Only one judge showed her any sympathy. The others went against her, and her petition was refused.

11. In prison, Bunyan earned what money he could for the support of his wife and four children by making and selling tagged boot-laces. These he was allowed to sell outside the prison door to passers-by. There he stood on fine days with his blind daughter, and the townsfolk not only bought his laces for pity's sake, but were fain to stop and have a talk with him. Within the prison, too, he had sympathizing friends. There were others there besides himself who were prisoners for conscience' sake, and with these he had much pleasant intercourse. He read constantly in the Bible and in "Fox's Book of Martyrs"—the only books he had with him. He also occupied himself with literary work, in which he found much comfort. In prison he wrote *Grace Abounding*, *The Holy City*, *The Resurrection of the Dead*, and other tracts and treatises. There also he thought out the plan

of *The Pilgrim's Progress*, and he probably wrote part of it in his cell, either then or during a second imprisonment in 1675.

12. He had the good fortune to be in favour with the jailer, and that obtained for him some privileges. He was allowed frequently to leave the prison in order to visit his friends. Once he was allowed to go as far as to London; but for that the jailer nearly lost his place. After he had been some years in prison, he was more and more trusted. Sometimes he remained overnight with his friends. He was permitted to attend the meetings of the Baptist church in Bedford; and in the later years of his imprisonment he preached or read the Scriptures to the congregation. He was elected and ordained pastor of the church while he was still a prisoner, at least nominally. That, however, was in the last year of his prison life. He owed his release partly to the aid of Barlow, Bishop of Lincoln, who knew him by his books and his preaching, and partly to the Society of Friends. The "general pardon" in which he was included was one passed in behalf of prisoners of that persuasion. It was dated May 8, 1672.

13. After his discharge, Bunyan performed the regular duties of a Baptist preacher in Bedford. He laboured assiduously with voice and pen for sixteen years. His popularity became great, not only in Bedford and its neighbourhood, but also in London, which he often visited, and in other cities. He met his death when on an errand of mercy. He went to Reading to intercede with a father for a son who had given him offence. He succeeded in his object; but in returning to London he was drenched with rain. When he reached the house of a friend in Holborn he was completely exhausted. Fever ensued, of which, after ten days' illness, he died on

August 31, 1688. His body was buried in Bunhill Burying-Ground, where his tomb may still be seen.

14. Lord Macaulay said of Bunyan: "Bunyan is as decidedly the first of allegorists as Demosthenes is the first of orators, or Shakespeare the first of dramatists." He said again: "Though there were many clever men in England during the latter half of the seventeenth century, there were only two minds which possessed the imaginative faculty in a very eminent degree. One of those minds produced the 'Paradise Lost,' the other 'The Pilgrim's Progress.'"

SUMMARY OF BUNYAN'S LIFE AND WORKS.

Year. Age.

- 1628.....Born at Elstow, near Bedford.
 1644...16...Enlists in the army of the Parliament.
 1645...17...Present at the siege of Leicester.
 1647...19...Marries—Rebuked by a neighbour for swearing.
 1653...25...Becomes a member of the Baptist church at Bedford.
 1656...28...Preaches in the villages of Bedfordshire—*Gospel Truths Opened*.
 1660...32...Imprisoned for holding illegal meetings.
 1661...33...Declines to promise to give up preaching—Remains in prison.
 1665...37...*The Holy City, or The New Jerusalem*.
 1666...38...*Grace Abounding to the Chief of Sinners*.
 1671...43...*Justification by Jesus Christ*.
 1672...44...*Defence of the Doctrine of Justification—The Resurrection of the Dead*—Elected pastor of Baptist church in Bedford—Released from prison (May 8).
 1675...47...Imprisoned a second time—for six months.
 1678...50...*The Pilgrim's Progress* published.
 1680...52...*The Life and Death of Mr. Badman*.
 1682...54...*Come and Welcome to Jesus Christ—The Holy War*.
 1683...55...*The Barren Fig-Tree*.
 1684...56...*The Pilgrim's Progress, Second Part*.
 1685...57...*The Pharisee and the Publican*.
 1688...60...*The Jerusalem Sinner Saved—Solomon's Temple Spiritualized*—Dies (August 31) in London—Buried in Bunhill Burying-Ground.

SELECTIONS FROM BUNYAN.

THE PILGRIM'S PROGRESS.

The Date.—The work was planned and partly written before Bunyan quitted Bedford Jail in 1672. It was completed about 1674, and the first edition was printed and published in 1678.

The Plan.—*The Pilgrim's Progress* is an allegory, in which the life of man is described as a journey from the City of Destruction (this world) to the New Jerusalem (heaven). Though all men are in one sense pilgrims, only the true Christian reaches the destination. The trials and temptations that beset him on the way, the vices that allure him, the virtues that strengthen him, the different forms of character that surround him, are all represented as living persons, into contact with whom the Christian comes on his journey. His fellow-travellers are also pilgrims, some of whom turn back, while others lose their way or disappear in the snares and pitfalls the wicked one has prepared for them. Christian sets out laden with a heavy burden on his back—conviction of sin. The burden falls off when he reaches the foot of the cross—symbolical of the Christian finding peace in believing.

Macaulay has pointed out that *The Pilgrim's Progress* "is not a perfect allegory. The types are often inconsistent with each other, and sometimes the allegorical disguise is altogether thrown off. The river, for example, is emblematic of death, and we are told that every human being must pass through the river. But Faithful does not pass through it. He is martyred, not in shadow, but in reality, at Vanity Fair."

"The characteristic peculiarity of 'The Pilgrim's Progress,'" says Lord Macaulay, "is that it is the only work of its kind which possesses a strong human interest. Other allegories only amuse the fancy. The allegory of Bunyan has been read by many thousands with tears."

The Style.—"The style of Bunyan," says Macaulay, "is delightful to every reader, and invaluable as a study to every person who wishes to obtain a wide command over the English language. The vocabulary is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have observed several pages which do not contain a single word of more than two syllables. Yet no writer has said more exactly what he meant to say. For magnificence, for pathos, for vehement exhortation, for subtle disquisition, for every purpose of the poet, the orator, and the divine, this homely dialect, the dialect of plain working-men, was perfectly sufficient. There is no book in our literature on which we would so readily stake the fame of the old unpolluted English language, no book which shows so well how rich that language is in its own proper wealth, and how little it has been improved by all that it has borrowed."

SUMMARY OF THE STORY.

1. Christian, having left the City of Destruction, met Evangelist, who gave him a parchment with the writing on it, "Flee

from the wrath to come." He then directed him to make for the wicket-gate, which he would discover by the shining light beside it.

2. The leading points in the journey are thus summarized by Lord Macaulay :¹ "The wicket-gate, and the desolate swamp which separates it from the City of Destruction ; the long line of road, as straight as a rule can make it ; the Interpreter's House and all its fair shows—the prisoner in the iron cage, the palace at the doors of which armed men kept guard, and on the battlements of which walked persons clothed all in gold ; the cross and the sepulchre ; the steep hill and the pleasant arbour ; the stately front of the House Beautiful by the wayside, the chained lions crouching in the porch ; the low green Valley of Humiliation, rich with grass and covered with flocks,—all are as well known to us as the sights of our own street.

3. "Then we come to the narrow place where Apollyon strode right across the whole breadth of the way to stop the journey of Christian, and where afterwards the pillar was set up to testify how bravely the pilgrim had fought the good fight. As we advance, the valley becomes deeper and deeper. The shade of the precipices on both sides falls blacker and blacker. The clouds gather overhead. Doleful voices, the clanking of chains, and the rushing of many feet to and fro, are heard through the darkness.

4. "The way, hardly discernible in gloom, runs close by the mouth of the burning pit, which sends forth its flames, its noisome smoke, and its hideous shapes to terrify the adventurer. Thence he goes on amid the snares and pitfalls, with the mangled bodies of those who have perished lying in the ditch by his side. At the end of the long dark valley he passes the dens in which the old giants dwelt, amidst the bones of those whom they had slain.

5. "Then the road passes straight on through a waste moor, till at length the towers of a distant city appear before the

1 Lord Macaulay. In his essay on "John Bunyan."

traveller, and soon he is in the midst of the innumerable multitudes of Vanity Fair. There are the jugglers and the apes, the shops and the puppet-shows. There are Italian Row, and French Row, and Spanish Row, and British Row, with their crowds of buyers, sellers, and loungers, jabbering all the languages of the earth.

6. "Thence we go on by the little hill of the silver mine, and through the meadow of lilies, along the bank of that pleasant river which is bordered on both sides by fruit-trees. On the left branches off the path leading to the horrible castle, the courtyard of which is paved with the skulls of pilgrims; and right onward are the sheepfolds and orchards of the Delectable Mountains.

7. "From the Delectable Mountains the way lies through the fogs and briers of the Enchanted Ground, with here and there a bed of soft cushions spread under a green arbour. And beyond is the land of Beulah, where the flowers, the grapes, and the songs of birds never cease, and where the sun shines night and day. Thence are plainly seen the golden pavements and streets of pearl on the other side of that black and cold river¹ over which there is no bridge."

ENTRANCE INTO THE HEAVENLY CITY.

1. The river was very deep. At the sight, therefore, of this river the pilgrims were much stunned; but the men (the Shining Ones) that went with them said, You must go through, or you cannot come at the gate. The pilgrims then began to inquire if there was no other way to the gate; to which they answered, Yes; but there hath not any save two—to wit, Enoch and Elijah—been permitted to tread that path since the foundation of the world; nor shall, until the last trumpet shall sound. The pilgrims then, especially Christian, began to despond in their minds, and looked this way and that; but no way could be found by them by which they might escape the

1 Black and cold river—that is, death.

river. Then they asked the men if the waters were all of a depth. They said, No; yet they could not help them in that case; for, said they, you shall find it deeper or shallower, as you believe in the King of the place.

2. They then addressed themselves to the water;¹ and entering, Christian began to sink, and crying out to his good friend Hopeful, he said, I sink in deep waters, the billows go over my head, all his waves go over me! Selah.

3. Then said the other, Be of good cheer, my brother, I feel the bottom, and it is good. Then said Christian, Ah! my friend, "the sorrows of death have compassed me about;" I shall not see the land that flows with milk and honey; and with that a great darkness and horror fell upon Christian, so that he could not see before him. Also here he in great measure lost his senses, so that he could neither remember nor orderly talk of any of those sweet refreshments that he had met with in the way of his pilgrimage. But all the words that he spake still tended to discover that he had horror of mind, and heart-fears that he should die in that river, and never obtain entrance in at the gate.

4. Here also, as they who stood by perceived, he was much in² the troublesome thoughts of the sins that he had committed, both since and before he began to be a pilgrim. It was also observed that he was troubled with apparitions of hobgoblins and evil spirits, for ever and anon he would intimate so much by words. Hopeful, therefore, here had much ado to keep his brother's head above water; yea, sometimes he would be quite gone down, and then, ere a while,³ he would rise up again half dead. Hopeful also would endeavour to comfort him, saying, Brother, I see the gate, and men standing by to receive us; but Christian would answer, It is you, it is you they wait for; you have been Hopeful ever since I knew you. And so have you, said he to Christian.

1 Addressed themselves to the water, attacked it; took it in hand.

2 Was much in, was taken up with.

3 Ere a while, before much time passed.

5. Ah, brother ! said he, surely if I was right he would now arise to help me ; but for my sins he hath brought me into the snare, and hath left me. Then said Hopeful, My brother, you have quite forgot the text, where it is said of the wicked, "There are no bands in their death, but their strength is firm. They are not troubled as other men, neither are they plagued like other men." These troubles and distresses that you go through in these waters are no sign that God hath forsaken you ; but are sent to try you, whether you will call to mind that which heretofore you have received of his goodness, and live upon him in your distresses.

6. Then I saw in my dream that Christian was as in a muse a while. To whom also Hopeful added this word, Be of good cheer ; Jesus Christ maketh thee whole. And with that Christian brake out with a loud voice, Oh ! I see him again, and he tells me, "When thou passest through the waters, I will be with thee ; and through the rivers, they shall not overflow thee." Then they both took courage, and the enemy was after that as still as a stone until they were gone over. Christian therefore presently found ground to stand upon, and so it followed that the rest of the river was but shallow. Thus they got over.

7. Now, upon the bank of the river, on the other side, they saw the two Shining Men again, who there waited for them. Wherefore, being come out of the river, they saluted them, saying, We are ministering spirits, sent forth to minister for those that shall be heirs of salvation. Thus they went along towards the gate.

8. Now you must note that the city stood upon a mighty hill, but the pilgrims went up that hill with ease, because they had these two men to lead them up by the arms ; also, they had left their mortal garments¹ behind them in the river, for though they went in with them, they came out without them. They therefore went up here with much agility and speed, though

¹ Their mortal garments, their bodies ; they were spirits after passing through the river of death.

the foundation upon which the city was framed was higher than the clouds. They therefore went up through the regions of the air, sweetly talking as they went, being comforted because they safely got over the river, and had such glorious companions to attend them.....

9. Now while they were thus drawing towards the gate, behold a company of the heavenly host came out to meet them ; to whom it was said, by the other two Shining Ones, These are the men that have loved our Lord when they were in the world, and that have left all for his holy name ; and he hath sent us to fetch them, and we have brought them thus far on their desired journey, that they may go in and look their Redeemer in the face with joy. Then the heavenly host gave a great shout, saying, "Blessed are they which are called unto the marriage supper of the Lamb." There came out also at this time to meet them several of the King's trumpeters, clothed in white and shining raiment, who, with melodious noises and loud, made even the heavens to echo with their sound. These trumpeters saluted Christian and his fellow with ten thousand welcomes from the world.....

10. Now when they were come up to the gate, there was written over it in letters of gold, "Blessed are they that do his commandments, that they may have right to the tree of life, and may enter in through the gates into the city.".....

11. Now I saw in my dream that these two men went in at the gate: and lo, as they entered, they were transfigured, and they had raiment put on that shone like gold. There was also that met them with harps and crowns, and gave them to them ; the harps to praise withal, and the crowns in token of honour. Then I heard in my dream that all the bells in the city rang again for joy, and that it was said unto them, "ENTER YE INTO THE JOY OF YOUR LORD." I also heard the men themselves, that they sang with a loud voice, saying, "BLESSING AND HONOUR, AND GLORY, AND POWER, BE UNTO HIM THAT SITTETH UPON THE THRONE, AND UNTO THE LAMB, FOR EVER AND EVER."

JOHN DRYDEN.

BORN 1631—DIED 1700.

1. Two years before the death of Milton, a younger poet asked him for leave to make a drama in rhymed verse of the story of "Paradise Lost." Milton's reply was, "Ay, young man, you may tag my verses if you will." The "young man" was John Dryden, and the play he produced was the opera of *The State of Innocence*, one of the earliest of his many dramatic works. The incident, whether all its details are true or not, serves to remind us that, when Milton was sinking into his grave, Dryden, his successor in the line of great English poets, was rising into fame.

2. John Dryden (or Driden, for the name is spelled in both ways by the family) was born at Aldwinkle, in Northamptonshire, on August 9th, 1631. He was born at the vicarage of All Saints, which was then occupied by his mother's father, the Rev. Henry Pickering. The Drydens belonged to the Scottish Border, where there are many of the name at this day; and the poet's father was the third son of a baronet who had inherited from his mother an estate in Northamptonshire. These facts are mentioned, because the poet afterwards owed something to his connection with "good families."

3. About Dryden's boyhood scarcely anything is known. He was educated at Westminster School, in London. While there he wrote an Elegy on young Lord Hastings, a schoolfellow who had died, which was



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printed along with several other compositions of the same kind, and is his earliest existing work in verse.

4. From Westminster he passed to Cambridge, where he spent the next seven years of his life. He entered at Trinity College in 1650, when he was nineteen years of age—rather older than was the custom of the time. Almost the only thing that is known about his career at the university is, that in 1652, for some offence, described as “disobedience and contumacy,” he was deprived of college privileges for a fortnight. He took the degree of B.A. in 1654, and he remained at Cambridge three years after that, though he held no fellowship. He was enabled to do so by the death of his father—also in 1654—which gave him an income of £40 a-year (equal to about £200 now).

5. Dryden’s residence at Cambridge corresponds nearly

with the period of the Commonwealth and the Protectorate. The future poet, into whose life and writings politics afterwards entered so largely, could not fail to be interested in the events and the men of those stirring times. Whatever his private leanings may have been, prudence led him to swim with the tide. On leaving the university, he attached himself to his cousin, Sir Gilbert Pickering, who was a supporter of Oliver Cromwell, the Lord Protector.

6. The death of Cromwell, in the following year (1658), gave Dryden an opportunity, which he eagerly seized, to come before the world as a political poet. He then wrote his *Heroic Stanzas on the Death of Oliver Cromwell*, in which he heaped on the Protector praise without stint, both as a lover of peace and a man of war, comparing him in the latter respect to Alexander the Great.

“Swift and resistless through the land he passed,
Like that bold Greek who did the East subdue,
And made to battle such heroic haste,
As if on wings of victory he flew.

“He fought, secure of fortune as of fame,
Till by new maps the island might be shown
Of conquests, which he strewed where'er he came,
Thick as the Galaxy with stars is sown.”

The poem contains many conceits and far-fetched images—for example, the idea of Cromwell's conquests making new maps necessary, and at the same time being scattered like the stars of heaven—which showed that he had been trained in a bad poetic school. But the verses had a strength and dignity of sweep that showed that a new master of verse had arisen.

7. We hear no more of Dryden till the Restoration of Charles the Second (1660); and then we find him as eager to "welcome the coming" King as he had been to "speed the parting" Protector. He wrote a poem for the occasion, entitled *Astræa Redux* (the Returned Star), in which he displayed those powers of flattery for which he afterwards became famous. In the following year he wrote *Verses on the Coronation of Charles II.*, in which his Royalist sympathies were revealed in a still more emphatic way.

8. In 1663, when he was thirty-two years of age, Dryden married the Lady Elizabeth Howard, daughter of the Earl of Berkshire; and although it is doubtful whether the marriage was a happy one, the aristocratic connection proved useful to the poet in his subsequent career. Of this marriage three sons were born—Charles, John, and Erasmus Henry.

9. The year of the Plague in London (1665), and that of the Great Fire which followed it, were spent by Dryden and his wife at her father's seat of Charlton, near Malmesbury. There their eldest son Charles was born, and there the poet settled down to literary work with much diligence. To this period belong his *Essay on Dramatic Poesy*, his first great tragedy *The Indian Emperor*, and his historical poem *Annus Mirabilis* (the Wonderful Year), on the events, political and domestic, of the year 1666. The *Annus Mirabilis* added greatly to Dryden's fame. The finest passages are those that describe the progress of the fire and the rebuilding of London.

10. Before he retired to Charlton, Dryden had begun to connect himself with the stage, which offered to literary men of the time the best means of earning both fame and fortune. His first play, *The Wild Gallant*,

had been acted in 1663. It had not been successful; but that did not discourage him: very few first plays were successful. At Charlton, as we have seen, he continued his dramatic writing. *The Indian Emperor* was very popular on the stage, and established the fame of Dryden as a dramatist. On his return to London in 1667, he entered into an engagement with the company of players at the King's House to furnish and adapt plays and to write prologues—to act, in fact, as the play-wright of the company. This brought him an assured income of £300 or £400 a-year at the least.

11. For the next fourteen years of his life (1667–1681), Dryden was a dramatist, and nothing else. He produced many plays during that time, both original and adapted. The best of these are, *The Conquest of Granada*, *Aurengzebe*, and *All for Love*, the last of which was his favourite play—the only one, he used to say, “written for himself,” and not for the players or for gain. The last-named was also the first of his plays written in blank verse. All his previous dramas, even his tragedies, had been written in rhyming couplets—a form which he defended on the ground that only by that means could the elevated strain of poetry be preserved; but which experience forced him to abandon.

12. In the same year in which he produced *The Conquest of Granada*, his greatest tragedy, Dryden was appointed Poet-Laureate and Historiographer Royal—appointments which added £200 a-year to his income, besides stamping him as the first man of letters of his day. Soon afterwards, his mother died, and the share of his father's estate which she had enjoyed during her life now passed to the poet. It has been estimated that at this time Dryden's income must have been at least £700 a-year, which would be equal in purchasing

power to four or five times that sum at the present day.

13. An event of the time was the production of a satirical drama, entitled "The Rehearsal," by the Duke of Buckingham and some of his friends. It was played at the King's Theatre the year after Dryden's *Conquest of Granada*, and was the talk of the town. Its popularity was not due to its merits, so much as to the fact that its satire was directed against Dryden and other persons then living. The character of Bayes (the crowned Laureate) was supposed to represent Dryden, and his literary foes called him Bayes ever afterwards; but in truth Bayes was originally a portrait of Davenant, a contemporary poet, and to it some of the features of Dryden were afterwards added.

14. This satire did not stop the flow of dramas from Dryden's pen. He turned them out at the rate of one a year at least, as regularly as a modern novelist turns out his stories. In 1679 he transferred his services from the King's Company to the Duke's House. At the same time he received a fresh mark of the king's favour in the shape of a royal pension of £100 a-year.

15. When he was fifty years of age, Dryden abandoned play-writing, and took to another branch of literature with as much zest and energy as if he had been a young man beginning authorship. His last play—*The Spanish Friar*—appeared in 1681. In the same year he produced his first political satire—*Absalom and Achitophel*. The occasion of it was the introduction into Parliament of the Exclusion Bill—a Bill to exclude from the succession to the throne the Duke of York, Charles's brother, who was a Roman Catholic. The friends of the Protestant succession, who favoured the Duke of Monmouth, Charles's illegitimate son, were led

by the Earl of Shaftesbury. The Exclusion Bill passed the Commons, but was thrown out by the Lords, to the great relief of Charles and his brother.

16. Dryden's object was to strengthen the hands of the king and the Duke of York. His satire is a series of portraits of the leading men of the Opposition. Absalom represents Monmouth revolting against his father, as Absalom did against David; Achitophel, Absalom's chief adviser, is a portrait of Shaftesbury. The satire was very popular, and public opinion was so aroused against Shaftesbury that his enemies thought the time favourable for an attack on him, and he was charged with treason. But the jury refused to convict him, and he was acquitted. His friends were overjoyed with this triumph, and had a medal struck to commemorate it, with the motto "*Lætamur*" (We rejoice).

17. Dryden made this the subject of a new assault. He opened his batteries again in *The Medal*, but not with so much effect as in the former attack. He attacked Shaftesbury with great bitterness, and he took occasion to condemn the republican form of government, as if he thought that the Whig policy tended in that direction.

18. There were several replies to *The Medal*. Of these, "The Medal of John Bayes," by Thomas Shadwell, was the most famous—rather, the most infamous, for a more disgraceful piece of writing does not enter into the history of English literature. It owes its place there, *not* to its own character, but entirely to its being a necessary link in the chain of Dryden's satires. Dryden himself has expressed this truth in his own pointed and conceited way in another poem, in which he refers to Settle and Shadwell as two poets

"Who by my muse to all succeeding times
Shall live, in spite of their own doggerel rhymes."

19. Dryden replied to Shadwell in another satire, entitled *Mac Flecknoe*. The origin of the name was this : Richard Flecknoe was an Irish priest who had written a great deal of very bad poetry. He had died four years before the time of which we are writing. Dryden represented him as the Monarch of the realms of Dulness choosing his heir when he felt his end drawing near. He chose Shadwell, whose claims to the title of Mac Flecknoe are thus expressed :—

“It is resolved ! for nature pleads that he
Should only rule who most resembles me.
Shadwell alone my perfect image bears,
Mature in dulness from his earliest years ;
Shadwell alone, of all my sons, is he
Who stands confirmed in full stupidity.
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through and make a lucid interval ;
But Shadwell’s genuine night admits no ray,
His rising fogs prevail upon the day.”

20. A month after the publication of *Mac Flecknoe*, there appeared a second part of *Absalom and Achitophel*, in which Shadwell was again subjected to the lash. The greater part of the poem was the work of Nahum Tate,¹ one of Dryden’s imitators ; but Dryden contributed to it a passage of two hundred lines, which, in the force of its satire and the polish of its wit, equals his very best efforts.

21. Almost at the same time, Dryden appeared in a new character. He published a poem entitled *Religio Laici* (a Layman’s Faith), in which he defended Christi-

¹ Tate. Wrote a “New Version of the Psalms of David” in verse, along with Nicholas Brady. Both Tate and Brady were Irishmen.

anity, and praised the doctrine and the government of the Church of England. The Popish Plot (1678) and the Exclusion Bill (1680) had given rise to religious as well as to political controversies. Dryden contributed largely to the latter in his satires. His *Religio Laici* was a contribution to the former. In the following year his zealous defence of the Crown and the Church was rewarded with an appointment in the Customs, which made an addition to his income—how much is not known.

22. About a month after the death of Charles the Second there appeared, from Dryden's pen, a funeral ode entitled *Threnodia Augustalis* (the Royal Lament). On the title-page of that poem Dryden called himself "Servant of his late Majesty and of the present King," which shows that James the Second had continued the poet in his public offices. It was soon after this that Dryden became a Roman Catholic—a step for which he has been severely blamed. It has been said that he was not sincere in his opinions, and that he changed them from the meanest of motives. He who had become a Royalist and an Episcopalian to please Charles the Second, became a Roman Catholic to win the favour of James the Second. It is often dangerous as well as ungenerous to assign improper motives for a great man's conduct; but it cannot be denied that appearances are very much against Dryden in these cases.

23. This change of faith was soon followed by the publication of a new poem. The same man who in 1683 had defended the Church of England in *Religio Laici*, in 1685 defended the Church of Rome in *The Hind and the Panther*. In this work, which is a kind of allegory, the Hind was the Church of Rome and the Panther the Church of England. The *Ode to the Memory of Mrs. Anne Killigrew* belongs to the same year.

24. A reply to *The Hind and the Panther* is even better known now-a-days than the original work. It is "The Hind and the Panther transversed in the Story of the City and the Country Mouse." Its authors were Charles Montague, afterwards Prime Minister and Earl of Halifax; and Matthew Prior, poet and historian. Both were then young men; Montague was twenty-six, and Prior was twenty-one. Their poem is enjoyed as a mere fable, without reference to its political meaning.

25. In June 1688, in the midst of the crisis brought on by the King's Declaration of Indulgence and the trial of the Seven Bishops who refused to read it from their pulpits, a son was born to James the Second. The event was hailed with joy by the Roman Catholics, and Dryden wrote a fervid poem on it, entitled *Britannia Rediviva* (Britain Restored), meaning that the hopes of the nation were revived by the birth of an heir to the throne. But the event had an opposite effect. It forced the friends of William of Orange to take immediate action, and the Revolution drove James from the throne and gave it to William and Mary (1688).

26. To Dryden the consequences were very serious. He refused to take the oath of allegiance to William, and he adhered to the Roman Catholic Church. Here at least he was true to his convictions, and sacrificed everything to them. He lost all his public offices—the laureateship, the post of historiographer royal, and his place in the Customs. Bitterer than the loss of income was the humiliation he had to endure when the laureateship of which he was deprived was given to his enemy Shadwell.

27. Dryden, now in the fifty-eighth year of his age, was forced to make a fresh start in life. He turned at first to his old love—the drama. During the next few years he wrote several plays—*Don Sebastian King*

Arthur, and *Love Triumphant*—but their success was not equal to that of his former dramas. He therefore turned to translation from the classics as more profitable work. He issued a series of translations from Juvenal, Ovid, Horace, Homer, and other Latin and Greek poets, which were very popular. His greatest effort in this line was his translation of Virgil's "*Æneid*," for which, according to Pope, he received £1,200.

28. Soon afterwards he wrote his *Alexander's Feast*; or, *The Power of Music*, an Ode for St. Cecilia's Day, which is by many good judges considered the finest ode in the English language. He then set his mind on a complete translation of Homer, as a companion to his Virgil; but he did not get beyond the first book of the "*Iliad*." That he published, along with other poems, original and translated, in a folio volume a few months before his death. The title of the volume was, *Tales, Ancient and Modern, translated into Verse from Homer, Ovid, Boccaccio, and Chaucer, with original Poems*; but the stories from Boccaccio and Chaucer oftener bear the title of *The Fables*.

29. Dryden's constitution was now worn out with hard work, and it must be added hard living. He suffered in his last days from gout and other painful disorders. He died on May 1, 1700, within three months of the close of his sixty-ninth year. He was buried in Westminster Abbey—in Poets' Corner. Dryden was survived by his widow and three sons. Twenty years after his death a modest monument was erected over his tomb by Mulgrave, Duke of Buckinghamshire.

SUMMARY OF DRYDEN'S LIFE AND WORKS.

Year. Age.

1631.....Born at Aldwinkle (Northamptonshire), August 9.

.....Enters at Westminster School—Writes *Elegy on Lord Hastings*.

1650...19....Enters at Trinity College, Cambridge.

Year. Age.

- 1652...21...Punished for disobedience.
 1654...23...Graduates B.A.—Death of his father; gets two-thirds of his estate.
 1657...26...Leaves Cambridge—Attaches himself to his cousin, Sir Gilbert Pickering, a Cromwellian.
 1658...27...*Heroic Stanzas* on Cromwell.
 1660...29...The Restoration—Turns a Royalist—*Astræa Reduc.*
 1661...30...Verses *On the Coronation of Charles II.*
 1662...31...Verses *To Lord Clarendon.*
 1663...32...Marries Lady Elizabeth Howard—*The Wild Gallant* (first play) acted.
 1665...34 } Lives at Charlton—*The Indian Emperor* (tragedy) and other plays
 1666...35 } —*Essay on Dramatic Poesy.*
 1667...36...Partnership with players of the King's House—*Annus Mirabilis* (the Year of Wonders).
 1668...37...M.A. from Archbishop of Canterbury.
 1670...39...*The Conquest of Granada* (tragedy)—Poet-Laureate and Historiographer Royal (£200 a-year)—Death of his mother; gets her share of his father's property.
 1671...40...The Duke of Buckingham's "Rehearsal" (satirical play).
 1672...41...*Marriage à la Mode* (comedy), and other plays—*The State of Innocence* (opera from "Paradise Lost").
 1675...44...*Aurengzebe* (tragedy).
 1677...46...*All for Love* (first play in blank-verse)—Other plays.
 1678...47...The Popish Plot.
 1679...48...Connects himself with the Duke's Company of players—Pension of £100 from the king.
 1681...50...*The Spanish Friar*—The Exclusion Bill—*Absalom and Achitophel*.
 1682...51...*The Medal*—*The Epistle to the Whigs*; preface to *The Medal*—*Mac Flecknoe*—*Absalom and Achitophel*, Part II. (Nahum Tate)—*Religio Laici*.
 1683...52...Receives appointment in the Customs.
 1685...54...*Threnodia Augustalis*—*Ode to the Memory of Mrs. Anne Killigrew*—Turns Roman Catholic—*The Hind and the Panther*.
 1685...54...*Life of St. Francis Xavier* (prose)—*History of the League* (prose).
 1688...57...*Britannia Rediviva* (on the birth of James's son)—The Revolution—Refuses to take the oath to William and Mary—Loses all his appointments—First *Ode for St. Cecilia's Day*.
 1689...58...*Don Sebastian* (tragi-comedy).
 1691...60...*King Arthur* (masque-opera).
 1693...62...*Translations* from Juvenal, Ovid, Homer, Horace, etc.
 1694...63...*Love Triumphant* (tragi-comedy).
 1697...66...*Translation of Virgil* published (begun 1693)—*Alexander's Feast* (Second *Ode for St. Cecilia's Day*).
 1699...68...*Tales, Ancient and Modern* (stories from Chaucer and Boccaccio)—*Preface to the Tales* (prose).
 1700...69...Dies, April 30—Buried in Westminster Abbey—Monument erected by Duke of Buckinghamshire in 1720,

SELECTIONS FROM DRYDEN.

ABSALOM AND ACHITOPHEL.

The Date.—The poem was written and published about the middle of November 1681, and a second edition was called for before the end of December. Other seven editions were issued before the death of Shaftesbury in 1683.

The Plan.—In the rebellion of Absalom against his father David, King of Israel, instigated by Achitophel, Dryden found a parallel to the plotting of the Duke of Monmouth against Charles II. with the help of the Earl of Shaftesbury. The parallel is worked out with great skill in all its details. A Scripture character is found for every one of the prominent persons of the time; thus—

DAVID	Charles II.
ABSALOM	Duke of Monmouth.
ACHITOPHEL.....	Earl of Shaftesbury.
ANNABELL	Countess of Monmouth.
SAUL.....	Oliver Cromwell.
ISHBOSHETH.....	Richard Cromwell.
PHARAOH	Louis XIV. of France.
ZIMRI.....	Duke of Buckingham.

In like manner, peoples, countries, and places corresponded ; thus—

THE JEWS	The English.
SION.....	London.
HEBRON	Scotland.
JEBUSITES	Roman Catholics.
HEBREW PRIESTS ..	English clergymen.
JORDAN	The English Channel.
THE SANHEDRIM.....	Parliament.
LEVITES	Presbyterian clergy.

Achitophel tries to stir up Absalom to rebel against his father. At first Absalom refuses, on the ground that his father reigns by divine right, and has done nothing to forfeit the crown. Achitophel then artfully advises Absalom to insist on his right to be acknowledged as his father's heir ; and that the young man agrees to do. The scheme (which is in fact the Exclusion Bill) is thwarted, and Monmouth is banished. The poem closes with a speech by David, in which he expresses his readiness to pardon Absalom, and thanks Heaven for establishing his throne.

The Style and the Verse.—The poem is written in heroic couplets (of five feet)—the measure which Dryden brought to perfection, and of which he was so great a master. Nearly every couplet makes a point or gives a sting. The opening passage is coarsely conceived.

The poem is chiefly remarkable for the sharply-drawn portraits of the leading actors—Monmouth, Shaftesbury, Buckingham, and others. It is in these portraits that Dryden's power and skill as a satirist are displayed.

PORTRAIT OF SHAFTESBURY.

Of these the false Achitophel¹ was first,
 A name to all succeeding ages curst :
 For close² designs and crooked counsels fit,
 Sagacious, bold, and turbulent of wit,
 Restless, unfixed in principles and place,³
 In power unpleased, impatient of disgrace ;
 A fiery soul, which, working out its way,
 Fretted the pigmy body⁴ to decay
 And o'er-informed⁵ the tenement of clay.
 A daring pilot in extremity, 10
 Pleased with the danger, when the waves went high,
 He sought the storms ; but, for a calm unfit,
 Would steer too nigh the sands to boast his wit.
 Great wits⁶ are sure to madness near allied,
 And thin partitions⁷ do their bounds divide ;
 Else, why should he, with wealth and honour blest,
 Refuse his age the needful hours of rest ?
 Punish a body which he could not please,
 Bankrupt of life, yet prodigal of ease ?

1 Achitophel, Antony Ashley Cooper, Earl of Shaftesbury, born 1621. In 1643 he joined the popular party in the House of Commons. After the death of Cromwell, he joined Monk in bringing about the Restoration, for which Charles II. made him Baron Ashley. He was a member of the Cabal Ministry (1667-73), and in 1672 was made Lord Chancellor and Earl of Shaftesbury. He was dismissed at the instance of James Duke of York, and became leader of the Opposition. He spent a year as a prisoner in the Tower (1677). He was the chief author of the Habeas Corpus Act (1679). He spent the rest of his life in trying to exclude the Duke of York from the succession, and to secure it for the Duke of Monmouth. He died at Amsterdam in 1683.

2 Close, secret ; dark.

3 Unfixed in principles and place. He began his public life as a member of the

Court party ; then he changed to the popular side. He was a member of Barebone's Parliament, and helped to bring about the Restoration. He at first supported Charles II., who made him a peer ; then he opposed Charles and the Duke of York. "Principles" mean political principles ; "place" means office.

4 The pigmy body. Shaftesbury was remarkable for his small person. Another satirist of the time (Earl of Mulgrave), called him "our little Machiavel." Fuller said, "He was one of a lean body and visage, as if his eager soul, biting for anger at the clog of his body, desired to fret a passage through it."

5 O'er-informed, was too much for.

6 Wits, men of intellect.

7 Thin partitions. Compare Pope's line :—

"What thin partitions sense from thought divide."

And all to leave what with his toil he won 20
 To that unfeathered two-legged thing,¹ a son.
 In friendship false, implacable in hate,
 Resolved to ruin or to rule² the state;
 To compass this the triple bond³ he broke,
 The pillars of the public safety shook,
 And fitted Israel for a foreign yoke;
 Then, seized with fear, yet still affecting⁴ fame,
 Usurped a patriot's all-atoning name.
 So easy still⁵ it proves in factious times
 With public zeal to cancel private crimes. 30
 How safe is treason and how sacred ill,
 Where none can sin against the people's will,
 Where crowds can wink and no offence be known,
 Since in another's guilt they find their own!
 Yet fame deserved no enemy can grudge;
 The statesman we abhor, but praise the judge.
 In Israel's courts ne'er sat an Abbethdin⁶
 With more discerning eyes or hands more clean,
 Unbribed, unsought, the wretched to redress,
 Swift of despatch and easy of access. 40
 Oh! had he been content to serve the crown
 With virtues only proper to the gown,⁷
 Or had the rankness of the soil been freed
 From cockle⁸ that oppressed the noble seed,
 David⁹ for him his tuneful harp had strung

1 Unfeathered two-legged thing. A translation of Plato's description of man as "a two-legged featherless animal." Shaftesbury's son was a man of poor ability and weak character.

2 Resolved to ruin or to rule. Note the alliteration.

3 The triple bond, the triple alliance of England, Holland, and Sweden (1667), against France. In 1670, England joined France against Holland, and thus "Israel" was "fitted for a foreign yoke."

4 Affecting, aiming at.

5 So easy still, etc. Lines 29-40 were added in the second edition. Shaftesbury had in the interval been charged with high treason, and had been acquitted. He was thus the hero of the hour, and Dryden may have thought it politic to compliment him, as he does in lines 37-40.

6 An Abbethdin, the chief judge in the Jewish courts. Shaftesbury was Lord Chancellor in 1672.

7 The gown, the judge's robe.

8 Cockle, a weed that grows among corn.

9 David, Charles II.

And Heaven had wanted one immortal song.¹
 But wild ambition loves to slide, not stand,
 And Fortune's ice prefers to Virtue's land.²
 Achitophel, grown weary to possess
 A lawful fame and lazy happiness, 50
 Disdained the golden fruit to gather free
 And lent the crowd his arm to shake the tree.
 Now, manifest of crimes³ contrived long since,
 He stood at bold defiance with his Prince,
 Held up the buckler of the people's cause
 Against the crown, and skulked behind the laws.
 The wished occasion of the Plot⁴ he takes ;
 Some circumstances finds, but more he makes ;
 By buzzing emissaries fills the ears
 Of listening crowds with jealousies and fears 60
 Of arbitrary counsels brought to light,
 And proves the King himself a Jebusite.⁵
 Weak arguments ! which yet he knew full well
 Were strong with people easy to rebel.⁶
 For governed by the moon, the giddy Jews⁷
 Tread the same track when she the prime⁸ renews :

1 And Heaven, etc., Dryden's poem would not have been written. The boast has been censured as arrogant, but it may be merely a mock-heroic touch. Compare the couplet quoted above in the *Life*, § 18. And compare, also, Pope's couplet, in the "Prologue to the *Satires*:"—

"Friend of my life, which did not you prolong,
 The world had wanted many an idle song."

"Wanted" in both lines means lacked, been without.

2 But wild ambition, etc. Macaulay discovered the original of this couplet in Knolles' "History of the Turks:"—

"Greatnesse and goodnesse loves to slide,
 not stand,
 And leaves for Fortune's ice Virtue's firm
 Lund."

Dryden's use of the metaphor is the more appropriate.

3 Manifest of crimes, a Latin idiom ; evidently guilty of crimes.

4 The Plot. The Popish Plot of 1678, a pretended plot got up by Titus Oates in order to inflame the Protestants against the Roman Catholics. Many innocent Catholics were put to death on the charge of being parties to it. Shaftesbury took advantage of the feeling created by the plot ; but Dryden's insinuation that he invented it—"more he makes"—is not true.

5 A Jebusite, a Roman Catholic. Charles II. privately declared himself a Roman Catholic in 1669. Shaftesbury was therefore in the right.

6 Easy to rebel, inclined to rebellion.

7 The giddy Jews, the English people.

8 The prime, the new moon.

And once in twenty years their scribes record,
 By natural instinct¹ they change their lord.
 Achitophel still wants a chief, and none
 Was found so fit as warlike Absalon.

PORTRAIT OF BUCKINGHAM.

Some of their chiefs were princes of the land :
 In the first rank of these did Zimri² stand,
 A man so various that he seemed to be
 Not one, but all mankind's epitome :
 Stiff in opinions, always in the wrong,
 Was everything by starts, and nothing long ;
 But in the course of one revolving moon
 Was chymist, fiddler, statesman, and buffoon.....
 Blest madman, who could every hour employ
 With something new to wish or to enjoy !
 Railing and praising were his usual themes,
 And both, to show his judgment, in extremes :
 So over-violent or over-civil
 That every man with him was god or devil.
 In squandering wealth was his peculiar art ;
 Nothing went unrewarded but desert.
 Beggared by fools whom still he found too late,
 He had his jest, and they had his estate.
 He laughed himself from court ; then sought relief
 By forming parties, but could ne'er be chief :
 For, spite of him, the weight of business fell
 On Absalom and wise Achitophel ;
 Thus wicked but in will, of means bereft,
 He left not faction, but of that was left.

1 *Instinct*'. Observe the accent on the second syllable ; always so in Dryden.

2 Zimri, a usurper who killed Elah, King of Israel, and seized the throne. He reigned only seven days. The Zimri of the poem was George Villiers, Duke of Buckingham, born 1627. He was a man of brilliant

talents, but he led a very profligate life. He was for a short time after 1667 Charles the Second's chief minister ; but having been deprived of office in 1674, he went into Opposition. He had satirized Dryden as Bayes in "The Rehearsal" in 1671.

ALEXANDER'S FEAST; OR, THE POWER OF MUSIC.

A SONG IN HONOUR OF ST. CECILIA'S DAY, 1697.

[Cecilia (so runs the legend) was a Roman virgin of rank in the first century, who became a Christian, and who, for her singular piety, was honoured with visits from an angel. She was believed to have invented the organ, and was canonized as the guardian saint of music. An annual musical festival was held in London on St. Cecilia's Day, November 22, by a society founded in 1683, and an original ode was sung on the occasion. Dryden twice wrote the ode—in 1687 and in 1697.]

I.

'Twas at the royal feast for Persia won¹
 By Philip's warlike son;²
 Aloft in awful state
 The godlike hero sate
 On his imperial throne:
 His valiant peers were placed around;
 Their brows with roses and with myrtles bound,
 (So should desert in arms be crowned):
 The lovely Thais,³ by his side,
 Sate, like a blooming eastern bride,
 In flower of youth and beauty's pride.
 Happy, happy, happy pair!
 None but the brave,
 None but the brave,
 None but the brave deserves⁴ the fair.

IV.

Soothed with the sound, the king grew vain;
 Fought all his battles o'er again;
 And thrice he routed all his foes, and thrice he slew
 the slain.

1 For Persia won, to celebrate the conquest of Persia (334-329 B.C.).

2 Philip's warlike son, Alexander the Great, son of Philip, King of Macedon.

3 Thais, two syllables—Thä-is. She was a famous Athenian beauty.

4 The brave deserves. An adjective preceded by the definite article, usually takes the verb in the plural; the brave = brave men. Here it is singular—a brave man. "The fair" is also singular.

The master¹ saw the madness rise ;
 His glowing cheeks, his ardent eyes ;
 And, while he heaven and earth defied,
 Changed his hand, and checked his pride.
 He chose a mournful muse,
 Soft pity to infuse :
 He sung Darius² great and good,
 By too severe a fate,³
 Fallen, fallen, fallen, fallen,
 Fallen from his high estate,
 And weltering in his blood ;
 Deserted, at his utmost need,
 By those his former bounty fed :
 On the bare earth exposed he lies,
 With not a friend to close his eyes.
 With downcast looks the joyless victor sate,
 Revolving in his altered soul
 The various turns of chance below ;
 And, now and then, a sigh he stole ;
 And tears began to flow.

VI.

Now strike the golden lyre again :
 A louder yet, and yet a louder strain.
 Break his bands of sleep asunder,
 And rouse him, like a rattling peal of thunder.
 Hark, hark, the horrid sound
 Has raised up his head !
 As awaked from the dead,
 And amazed, he stares around.
 Revenge ! revenge ! Timotheus⁴ cries,
 See the Furies arise :

1 The master, of the feast, or of the chorus.
 2 Darius, last king of Persia of that
 name (336-330 B.C.). Alexander chased him
 into Parthia, where he was murdered by
 the satrap, or viceroy.

3 By too severe a fate, modifies "fallen."
 4 Timotheus, a favourite musician in
 Alexander's retinue. This stanza repre-
 sents the power of music in exciting the
 passions.

See the snakes that they rear,
How they hiss in their hair,
And the sparkles that flash from their eyes !
Behold a ghastly band,
Each a torch in his hand !
Those are Grecian ghosts, that in battle were slain,
And unburied remain
Inglorious on the plain :
Give the vengeance due
To the valiant crew !
Behold how they toss their torches on high,
How they point to the Persian abodes,
And glittering temples of their hostile gods !
The princes applaud with a furious joy ;
And the king seized a flambeau with zeal to destroy ;
Thais led the way,
To light him to his prey,
And, like another Helen, fired another Troy.

VII.

Thus long ago,
Ere heaving bellows learned to blow,
While organs yet were mute,
Timotheus, to his breathing flute
And sounding lyre,
Could swell the soul to rage, or kindle soft desire.
At last divine Cecilia came,
Inventress of the vocal frame ;
The sweet enthusiast, from her sacred store,
Enlarged the former narrow bounds,
And added length to solemn sounds,
With Nature's mother-wit, and arts unknown before.
Let old Timotheus yield the prize,
Or both divide the crown :
He raised a mortal to the skies ;
She drew an angel down.

DANIEL DEFOE.

BORN 1661—DIED 1731.

1. Every school-boy knows *Robinson Crusoe*—the best of all story-books for boys, and for girls too. The writer of that book was one of the best friends the young people of the British Empire ever had. For more than a century and a half, generation after generation has been made glad by reading of the adventures of Crusoe and his man Friday, and of the ingenious devices by which they contrived to live on their lonely island. Young readers will therefore be glad to know something about the man who wrote that wonderful book.

2. His name was Daniel Defoe, and he was born in London in 1661—one year after the restoration of Charles the Second. His grandfather was a yeoman of Northamptonshire. His father was a butcher of St. Giles, Cripplegate, and was named James Foe. The literary son changed his name to Defoe, when he was about forty years of age. De Quincey¹ made a similar change on his name, his father having been called Thomas Quincey. The change in that case was made after patient research, which showed that the family surname had originally borne the aristocratic prefix. In the case of Defoe, the change was the result of accident and conceit. Our author began by signing himself "D. Foe," which was suggestive of "De Foe," and that passed

¹ De Quincey, Thomas, author of "The Confessions of an English Opium Eater" (1785-1859). See Third Period of this series, pp. 66-86.



DANIEL DEFOE.

afterwards into "Defoe," his Christian name, Daniel, being prefixed to the compound surname.

3. Where Defoe received his early education we do not know. When he was about fourteen years of age, he was placed at Mr. Morton's Academy in Newington Green, a school for the training of Nonconformist clergymen. Defoe's father was a dissenter, and he intended his son to become a dissenting minister. Defoe is believed to have spent five years at that school; but before he left it, he had given up the idea of entering the Church, on the ground that the calling did not promise either the comfort or the independence that he expected.

4. We have no knowledge of the manner in which Defoe was employed during the five years following his departure from Newington Green Academy (1680-85). He seems to have thrown himself with energy into the discussion of political questions. By birth and training

a Nonconformist, he naturally took the side of the Protestants and the defenders of popular liberties against Charles and his brother the Duke of York. As early as 1683, if his own words may be trusted (which they cannot always be), he had begun that writing of pamphlets on questions of the day which formed a great part of the business of his life.

5. For here it must be noted that there were two Defoes, or that Defoe's life consisted of two periods. There was Defoe the journalist and politician—author of innumerable pamphlets, editor of "The Weekly Review," and agent or emissary of several ministers of state; and there was Defoe the writer of fiction—author of *Robinson Crusoe*, *Colonel Jack*, *Captain Singleton*, *Roxana*, and other tales. In the one case he was a man of action, in the other he was a man of thought. The accession of the House of Hanover in 1715 marks broadly the division between the career of Defoe the pamphleteer and Defoe the novelist. He was then fifty-four years of age, so that his best works, including *Robinson Crusoe*, belong to the close of his life. He was a man of action also in a literal sense. In 1685 he joined the rising on behalf of the Duke of Monmouth. More fortunate than some of his companions (two of whom were executed), he escaped the consequences of his rebellion by going into concealment.

6. On emerging from his hiding-place, Defoe began business as a dealer in hosiery in Freeman's Court, Cornhill, London. But he was not successful, probably because he allowed his mind to be distracted by politics and by his literary pursuits. In 1692, after he had been in the hosiery business for seven years, he became bankrupt, his debts being £17,000, and once more he prudently went out of sight for a time.

7. Bristol was the hiding-place in which Defoe took refuge, until he had made a settlement with his creditors. He was known in the town as "the Sunday gentleman," because he came out of his shell on Sunday only, the fear of bailiffs keeping him indoors for the rest of the week. When he was again a free man, he returned to London, and there we soon find him "concerned with some eminent persons" in devising plans for supplying Government with money to carry on the war with France. The scheme here referred to was most probably the loan of £1,000,000 raised by the sale of annuities in 1693—a measure which is sometimes said to have laid the foundation of the funded National Debt.

8. Defoe supported William's war policy with his pen also. He wrote a powerful pamphlet in favour of prosecuting the war with France, entitled *The Englishman's Choice and True Interest*. This was the first of a long series of political tracts and pamphlets written by Defoe. It is not necessary that we should here notice these productions in detail. They were written in connection with the questions of the hour, as a leading article in a newspaper, or as a magazine article, is written now—to be read, to have its effect in guiding public opinion, and then to be forgotten. Defoe has had few equals as a controversial writer. He went straight to the point, and was never afraid to say what he thought. He wrote brightly and vigorously, with a strong grasp of the subject in hand, and in clear and graceful English.

9. He wrote on a great variety of subjects—on Occasional Conformity, on Foreign Affairs, on Standing Armies, on Banks and Benefit Societies, on Education, on the Scottish Union—in short, on anything that was

attracting public notice. Sometimes he wrote in verse. His best effort in that line was *The True-born Englishman*—a metrical satire in reply to a similar piece attacking William's Dutch favourites, and called "The Foreigners." This piece was immensely popular. It gained for Defoe the favour of King William, and of the Government, and in 1694 he was made Accountant to the Commissioners of Glass Duty, a post which he held till the duty was abolished in 1699.

10. Defoe believed that if he went into business he could make a fortune. His accountants'hip left him time to superintend a brick factory near Tilbury Fort, of which he by-and-by became the owner. He seems to have prospered at first, in proof of which it is alleged that he set up a coach and a pleasure-boat. It is also said that he paid off about three-fourths of the debts of his hosiery business. But his success was only temporary. His attention was divided between business and politics, and at last this venture, like the previous one, ended in failure.

11. The failure was made complete by what happened in connection with the most famous of all Defoe's political writings—a pamphlet entitled *The Shortest Way with the Dissenters*. It was called forth by the Bill of 1702 to prevent Occasional Conformity, or the attendance in the Church of England of dissenters on being chosen as sheriffs and mayors. Defoe had strongly opposed Occasional Conformity as sinful in 1697. He now wrote, or seemed to write, in its favour. His pamphlet was really a rough piece of irony. The writer professed to be a Tory who was resolved to allow the dissenters no quarter. He told them that "the time of mercy is past; your day of grace is over; you should have practised peace, and moderation. and charity, if you expected any yourselves."

12. The pamphlet offended both Defoe's Nonconformist friends and his High Church enemies. The Government resolved to prosecute him. He fled and went into hiding. He was advertised in the "Gazette," and a reward was offered for his discovery (January 10, 1703). The printer and the publisher were thrown into prison. In vain Defoe protested (from his hiding-place) that he had been misunderstood, and that his pamphlet was a harmless satire on the opinions of Tory Churchmen. The Government declined to accept the explanation, and in order to save his friends Defoe gave himself up. The House of Commons ordered the pamphlet to be burned by the hangman. Its author was tried and was found guilty of a seditious libel. He was fined, imprisoned, and ordered to stand three times in the pillory (July 1703). The sentence was carried out; but the pillory was made an occasion of triumph for the victim, for the populace of London took his side, and he afterwards sang his victory in his *Hymn to the Pillory*. His imprisonment took him away from his brickwork, and proved disastrous to it as a business.

13. After the fall of the Tory Ministry, Defoe was released, on condition that he should give up political writing for seven years (July 1704). That was not all. Defoe got an appointment from Harley, and was engaged on secret missions as a royal pensioner.

14. The next important piece of work in which Defoe took part related to the Scottish Union, which was then engaging the attention of the English Government. He went to Scotland to promote the Union. He took up his residence in Edinburgh in 1706, and lived as a literary man, mingling freely in society, for more than a year. His chief occupation seemed to be writing for "The Weekly Review" already referred to, which he

used chiefly as an organ to plead the cause of the Union. He wrote powerful articles in it week after week, until his English readers complained that he gave them Union, Union, Union, and nothing else. He laboured earnestly to break down the prejudices that existed in each country against the other. He professed to do all this out of pure zeal; but it is all but certain that he was the paid agent of the English Ministry. Defoe afterwards wrote a complete *History of the Union*, which was published in 1709.

15. When Harley left the Ministry in 1708, he recommended Defoe to Godolphin, by whom he was employed on several delicate and secret missions in Scotland and in the provinces of England. In the case of Dr. Sacheverell, who was impeached for abusing the Government, Defoe strongly supported the Whigs. The trial led to the fall of Godolphin's Ministry. Harley returned to power, and then Defoe supported the Tories in their policy for bringing the war to an end. When Harley fell in 1714, Defoe lost his place and his salary. He was bitterly attacked on all sides, and found it necessary to write a defence of his conduct, under the title of *An Appeal to Honour and Justice* (1715). That work closed his public and professed political career.

16. Defoe, at the age of fifty-five, now entered on what was a new career. He gave up politics, and wrote only to amuse his readers. In 1715, he began the "Family Instructor," which became a very popular periodical. Then came the work which made him famous—*Robinson Crusoe*. The first part of it was published in April 1719, when Defoe was in his fifty-eighth year. It ran through four editions in as many months; and the second part appeared in August of the same year. A year later, a third part appeared, with the title, *Serious*

Reflections, but it is now rarely reprinted. *Robinson Crusoe* was at once popular, and it has been popular ever since.

17. It is not necessary to mention in detail the other stories written by Defoe. They are now rarely read, and some of them are not worth reading. His *Memoirs of a Cavalier*, published in 1720, was so real that Lord Chatham believed it to be a genuine biography. He wrote also a *Journal of the Plague*, *A Tour Through the Whole Island of Great Britain*, and *A New Voyage Round the World*—works which showed his ready imagination, and the extensive fund of information he had acquired by reading.

18. Defoe seems to have been prosperous in his later years. He was connected with three or four newspapers, his books and pamphlets sold readily, and he had a pension from the Government. He built a large house for himself, with grounds and stables, and kept a coach. He owned property in different places, and was able to allot portions to his widow and children. But mystery hangs over the close of his life. His affairs seem again to have got into confusion, and he quarrelled with his eldest son Benjamin about the settlement of his property. He is known to have been in hiding, from some unexplained cause, in the last two years of his life; and he did not die in his own house. After great suffering from gout, he died in a lodging at Ropemaker's Alley, Moorfields, on April 26, 1731, and was buried in Bunhill Fields.

19. Defoe was twice married, but the name of neither of his wives has been preserved. He left a widow and seven children. A great-grandson was alive in 1856. In 1877, it was discovered that three of his descendants—maiden ladies—were in poor circumstances, and a crown pension of £75 a-year was granted to each of them.

SUMMARY OF DEFOE'S LIFE AND WORKS.

Year. Age.

- 1661.....Born, in London.
 1675...14...Goes to Nonconformist Academy, in Newington Green.
 1680...19...Leaves the academy.
 1683...22...Probably began to write on politics.
 1685...24...Joins Monmouth's Rising—Escapes and hides himself—Begins business as a hosier—Visits Spain.
 1687...26...Opposes James the Second's Declaration of Indulgence.
 1688...27...Admitted a Livery man of the City of London—Serves as a trooper at the entry of William and Mary.
 1691...30...Writes in verse, *A New Discovery of an Old Intrigue* (Preston's Plot).
 1692...31...Becomes bankrupt (debts £17,000)—Hides in Bristol.
 1693...32...Assists Government in raising a loan of £1,000,000—Writes *The Englishman's Choice and True Interest*.
 1694...33...Accountant to the Commissioners of Glass Duty (till 1699).
 1695...34...Carries on brick and tile factory at Tilbury.
 1702...41...Writes *The Shortest Way with the Dissenters*—Goes into hiding again.
 1703...42...Is advertised for in the "Gazette"—Gives himself up—Is fined, imprisoned, and put in the pillory—Failure of the brick and tile business—Writes *Hymn to the Pillory*.
 1704...43...Is released by Harley, and gets political employment—Starts "The Weekly Review."
 1706...45...Goes to live in Edinburgh to promote the Union.
 1708...47...Resignation of Harley—Is employed by Godolphin—Supports the prosecution of Sacheverell.
 1709...48...Writes *History of the Union*.
 1710...49...Harley returns to power—Defoe supports his foreign policy—Visits Scotland again.
 1712...51...Supports Harley's peace policy (Treaty of Utrecht, 1713).
 1714...53...Fall of Harley—Loses his office and his salary.
 1715...54...Writes *An Appeal to Honour and Justice*, in his own defence—Begins "The Family Instructor."
 1719...58...*Robinson Crusoe: Part I.* (April), *Part II.* (August).
 1720...59...*Serious Reflections—Memoirs of a Cavalier*.
 1722...61...*Journal of the Plague of 1665*.
 1724...63...*Tour of Great Britain* (finished 1726).
 1725...64...*A New Voyage Round the World*—Builds himself a large house.
 1729...68...Quarrels with his son—Goes into hiding again.
 1731...70...Dies in Ropemaker's Alley, Moorfields.

SELECTIONS FROM DEFOE.

ROBINSON CRUSOE.

The Date.—The first part of *Robinson Crusoe* was published in April, and the second part in August 1719. The author was then fifty-eight years of age. He had given up political writing five years previously. A third part, entitled *Serious Reflections*, was published in 1720, but is rarely reprinted.

The Plan.—Robinson Crusoe was the third son of a retired merchant who lived in York. He tried several times to induce his father to let him go to sea, but without success. Then he ran away. After various adventures, he settled in the Brazils, and became wealthy. He made another voyage. The ship was wrecked, and Crusoe, the only person saved, was cast on an uninhabited island (Sept. 30, 1659) "on the coast of America, near the mouth of the great river Oroonoque."

The purpose of the book is to show how a man fertile in resources might contrive to live happily and comfortably in these circumstances. Crusoe succeeded in reaching the wrecked ship, and he carried away from it on a raft a number of things that would be useful on shore—including muskets, gunpowder and balls and shot, carpenters' and other tools, nails, sails, bread and biscuits, sugar, flour, rum and spirits, and medicines. By-and-by the wreck itself went ashore, and he despoiled it of its valuables. He built for himself first a tent, then a house, which he furnished with articles from the wreck.

After he had been upwards of twenty years on the island, he rescued a savage who was chased by enemies. This man, called Friday, became his companion, and learned bit by bit the English language and the arts of civilized life. A few years later the little community was increased to four by the addition of a Spaniard and an old savage (Friday's father), whom Crusoe and Friday rescued from a band of savages that landed on the island. A further increase was obtained when a band of mutineers from an English ship landed, to leave the captain, the mate, and a passenger on the island to perish. By getting these three on his side, Crusoe subdued the mutineers. The ship was recovered, and carried Crusoe away from the island, after he had been there twenty-eight years, two months, and nineteen days.

The groundwork of the story was suggested to Defoe by the adventures of Alexander Selkirk (a native of Largo, in Fife), who deserted from the royal navy and lived alone on the island of Juan Fernandez from 1704 till 1709. The story was published by Captain Woodes Rogers in 1712, and made a great sensation. There Defoe got the notion of the island solitude, of the building of two huts, and of the abundance of goats. All the rest he owed to his own inventive genius.

The Style.—The great charm of Defoe's narrative is its circumstantiality—the wonderful variety and minuteness of the details into which he enters. It is that that gives life-like reality to the picture. It has been objected to Defoe that he is successful in describing facts, but that he fails in describing emotion. That is true. The attention of the reader is held by the marvel-

lous freshness and unexpectedness of the incidents. It may be said, at the same time, that when an author has succeeded so far he is entitled to the credit of whatever effect on the emotions the incidents he has invented are capable of producing.

Defoe's literary style is loose and colloquial. He did not indulge in rounded periods or in pointed epigrams. His long sentences ramble on with an easy flow; and if he finds that the sense is disjointed he is ready with "I say" or "as I said" or "that is to say," to link the parts together.

The Language.—The language is unusually simple and unaffected for the time at which Defoe wrote. He habitually uses short and homely words. He employs many phrases and constructions that are now old-fashioned, but his meaning is always perfectly plain.

CRUSOE'S DELIVERERS.

[It is not necessary to quote largely from a book so much read by young people as *Robinson Crusoe* is. The following extract is given mainly to afford an opportunity of examining Defoe's style. It describes the arrival of the ship which carried Crusoe away from the island.]

1. I was fast asleep in my hutch¹ one morning, when my man Friday came running in to me and called aloud, "Master, master, they are come, they are come!" I jumped up, and, regardless of danger, I went out as soon as I could get my clothes on, through my little grove, which, by the way, was by this time grown to be a very thick wood; I say,² regardless of danger, I went without my arms, which was not my custom to do; but I was surprised when, turning my eyes to the sea, I presently saw a boat at about a league³ and a half's distance, standing in for the shore with a shoulder-of-mutton sail, as they call it; and the wind blowing pretty fair to bring them in; also I observed, presently, that they did not come from that side which the shore lay on, but from the southernmost end of the island. Upon this I called Friday in, and bid him lie close, for these were not the people we looked for,⁴ and that we might not know yet whether they were friends or enemies.

2. In the next place, I went in to fetch my perspective-glass⁵

1 Hutch, box-bed; crib.

2 I say. An example of the hooks used by Defoe to join the parts of a rambling sentence.

3 A league, about three and a half miles.

4 The people we looked for, the Spaniard and Friday's father, who had been sent over to the mainland eight days previously.

5 Perspective-glass, telescope.

to see what I could make of them; and having taken the ladder out, I climbed to the top of the hill, as I used to do when I was apprehensive of anything, and to take my view the plainer without being discovered.

3. I had scarce set my foot on the hill, when my eye plainly discovered a ship lying at an anchor, at about two leagues and a half's distance from me south-south-east, but not above a league and a half from the shore. By my observation it appeared plainly to be an English ship, and the boat appeared to be an English long-boat.....

4. I had not kept myself long in this posture, but I saw the boat draw near the shore, as if they looked for a creek to thrust in at for the convenience of landing. However, as they did not come quite far enough, they did not see the little inlet where I formerly landed my rafts, but ran their boat on shore upon the beach, at about half a mile from me; which was very happy for me, for otherwise they would have landed just, as I may say, at my door, and would soon have beaten me out of castle, and perhaps have plundered me of all I had.

5. When they were on shore, I was fully satisfied that they were Englishmen, at least most of them. One or two I thought were Dutch; but it did not prove so. There were in all eleven men, whereof three of them I found were unarmed, and, as I thought, bound; and when the first four or five of them were jumped¹ on shore, they took those three out of the boat as prisoners. One of the three I could perceive using the most passionate gestures of entreaty, affliction, and despair, even to a kind of extravagance; the other two, I could perceive, lifted up their hands sometimes, and appeared concerned indeed, but not to such a degree as the first.

6. I was perfectly confounded at the sight, and knew not what the meaning of it should be. Friday called out to me in English as well as he could, "O master! you see English mans

¹ Were jumped, for "had jumped;" an old form, but common in the eighteenth century. See "was ebbd" in § 9.

eat prisoner as well as savage mans."—"Why," says I, "Friday, do you think they are a-going to eat them, then?"—"Yes," says Friday, "they will eat them."—"No, no," says I, "Friday; I am afraid they will murder them, indeed, but you may be sure they will not eat them."

7. All this while I had no thought of what the matter really was, but stood trembling with the horror of the sight, expecting every moment when the three prisoners should be killed; nay, once I saw one of the villains lift up his arm with a great cutlass, as the seamen call it, or sword, to strike one of the poor men; and I expected to see him fall every moment, at which all the blood in my body seemed to run chill in my veins.....

8. After I had observed the outrageous usage of the three men by the insolent seamen, I observed the fellows run scattering about the land, as if they wanted to see the country. I observed that the three other men had liberty to go also where they pleased; but they sat down all three upon the ground, very pensive, and looked like men in despair.....

9. It was just at the top of high-water when these people came on shore, and while partly they stood parleying with the prisoners they brought, and partly while they rambled about to see what kind of a place they were in, they had carelessly stayed till the tide was spent, and the water was ebbd considerably away, leaving their boat aground.

10. They had left two men in the boat, who, as I found afterwards, having drunk a little too much brandy, fell asleep; however, one of them waking sooner than the other, and finding the boat too fast aground for him to stir it, hallooed for the rest who were straggling about, upon which they all soon came to the boat; but it was past all their strength to launch her, the boat being very heavy, and the shore on that side being a soft oozy sand, almost like a quicksand.

11. In this condition, like true seamen, who are perhaps the least of all mankind given to forethought, they gave it over, and away they strolled about the country again; and I heard

one of them say aloud to another, calling them off from the boat, "Why, let her alone, Jack, can't ye; she will float next tide;"—by which I was fully confirmed in the main inquiry of what countrymen they were.

12. All this while I kept myself very close, not once daring to stir out of my castle any further than to my place of observation near the top of the hill; and very glad I was to think how well it was fortified. I knew it was no less than ten hours before the boat could be on float again, and by that time it would be dark, and I might be at more liberty to see their motions, and to hear their discourse,¹ if they had any.

13. In the meantime I fitted myself up for a battle as before; though with more caution, knowing I had to do with another kind of enemy than I had at first. I ordered Friday also, whom I had made an excellent marksman with his gun, to load himself with arms. I took myself my two fowling-pieces, and I gave him three muskets. My figure indeed was very fierce: I had my formidable goat-skin coat on, with the great cap I have mentioned, a naked sword by my side, two pistols in my belt, and a gun upon each shoulder.

14. It was my design, as I said above, not to have made any attempt till it was dark; but about two o'clock, being the heat of the day, I found that in short they were all gone straggling into the woods, and, as I thought, were laid² down to sleep. The three poor distressed men, too anxious for their condition to get any sleep, were, however, set down under the shelter of a great tree, at about a quarter of a mile from me, and, as I thought, out of sight of any of the rest.

15. Upon this I resolved to discover myself to them, and learn something of their condition. Immediately I marched in the figure as above, my man Friday at a good distance behind me, as formidable for his arms as I, but not making quite so

¹ Discourse, conversation.

² Were laid, had lain. This is not similar to "were jumped" in § 5. It is altogether wrong. *Laid* is the participle

of the transitive verb to *lay*; and "were laid" would mean that the men were put in bed like children by a nurse.

staring a spectre-like figure as I did. I came as near them undiscovered as I could, and then, before any of them saw me, I called aloud to them in Spanish, "What are ye, gentlemen?"

16. They started up at the noise, but were ten times more confounded when they saw me, and the uncouth figure that I made. They made no answer at all, but I thought I perceived them just going to fly from me, when I spoke to them in English. "Gentlemen," said I, "do not be surprised at me; perhaps you may have a friend near you when you did not expect it."—"He must be sent directly from heaven then," said one of them very gravely to me, and pulling off his hat at the same time to me, "for our condition is past the help of man."—"All help is from heaven, sir," said I; "but can you put a stranger in the way how to help you, for you seem to me to be in some great distress? I saw you when you landed; and when you seemed to make applications to the brutes that came with you, I saw one of them lift up his sword to kill you."

17. The poor man, with tears running down his face, and trembling, looking like one astonished, returned, "Am I talking to God or man? Is it a real man or an angel?"—"Be in no fear about that, sir," said I; "if God had sent an angel to relieve you, he would have come better clothed, and armed after another manner than you see me in. Pray lay aside your fears; I am a man, an Englishman, and disposed to assist you, you see. I have one servant only; we have arms and ammunition; tell us freely. Can we serve you? What is your case?"

18. "Our case," said he, "sir, is too long to tell you while our murderers are so near; but in short, sir, I was commander of that ship; my men have mutinied against me; they have been hardly prevailed on not to murder me, and at last have set me on shore in this desolate place, with these two men with me: one my mate, the other a passenger, where we expected to perish, believing the place to be uninhabited, and know not yet what to think of it."

19. "Where are those brutes, your enemies?" said I; "do

you know where they are gone?"—"There they lie, sir," said he, pointing to a thicket of trees. "My heart trembles for fear they have seen us and heard you speak; if they have, they will certainly murder us all."

20. "Have they any firearms?" said I. He answered they had only two pieces, and one which they left in the boat. "Well then," said I, "leave the rest to me; I see they are all asleep; it is an easy thing to kill them all; but shall we rather take them prisoners?" He told me there were two desperate villains among them that it was scarce safe to show any mercy to; but if they were secured, he believed all the rest would return to their duty. I asked him which they were. He told me he could not at that distance describe them; but he would obey my orders in anything I would direct. "Well," says I, "let us retreat out of their view or hearing, lest they awake, and we will resolve further;" so they willingly went back with me, till the woods covered us from them.

21. "Look you, sir," said I, "if I venture upon your deliverance, are you willing to make two conditions with me?" He anticipated my proposals by telling me that both he and the ship, if recovered, should be wholly directed and commanded by me in everything; and if the ship was not recovered, he would live and die with me in what part of the world soever I would send him; and the two other men said the same.

22. "Well," says I, "my conditions are but two—1. That while you stay on this island with me you will not pretend to any authority here; and if I put arms into your hands, you will upon all occasions give them up to me, and do no prejudice to me or mine upon this island, and in the meantime be governed by my orders. 2. That if the ship is, or may be recovered, you will carry me and my man to England, passage free."

23. He gave me all the assurances that the invention and faith of man could devise, that he would comply with these most reasonable demands, and besides would owe his life to me, and acknowledge it upon all occasions as long as he lived.

24. "Well, then," said I, "here are three muskets for you, with powder and ball; tell me next what you think is proper to be done." He showed all the testimony of his gratitude that he was able; but offered to be wholly guided by me. I told him I thought it was hard venturing anything; but the best method I could think of was to fire upon them at once as they lay; and if any were not killed at the first volley, and offered to submit, we might save them, and so put it wholly upon God's providence to direct the shot.

25. He said very modestly that he was loath to kill them if he could help it, but that those two were incorrigible villains, and had been the authors of all the mutiny in the ship, and if they escaped we should be undone still; for they would go on board and bring the whole ship's company, and destroy us all. "Well then," says I, "necessity legitimates my advice, for it is the only way to save our lives." However, seeing him still cautious of shedding blood, I told him they should go themselves, and manage as they found convenient.

26. In the middle of this discourse we heard some of them awake, and soon after we saw two of them on their feet. I asked him if either of them were of the men who he had said were the heads of the mutiny? He said, "No." "Well then," said I, "you may let them escape; and Providence seems to have awakened them on purpose to save themselves. Now," says I, "if the rest escape you, it is your fault."

27. Animated with this, he took the musket I had given him in his hand, and a pistol in his belt, and his two comrades with him, with each man a piece in his hand. The two men who were with him, going first, made some noise, at which one of the seamen who was awake turned about, and seeing them coming, cried out to the rest. But it was too late then; for the moment he cried out, they fired—I mean the two men, the captain wisely reserving his own piece. They had so well aimed their shot at the men they knew, that one of them was killed on the spot, and the other very much wounded; but not being

dead, he started up upon his feet, and called eagerly for help to the other ; but the captain, stepping to him, told him it was too late to cry for help, he should call upon God to forgive his villany, and with that word knocked him down with the stock of his musket, so that he never spoke more.

28. There were three more in the company, and one of them was also slightly wounded. By this time I was come, and when they saw their danger, and that it was in vain to resist, they begged for mercy. The captain told them he would spare their lives, if they would give him any assurance of their abhorrence of the treachery they had been guilty of, and would swear to be faithful to him in recovering the ship, and afterwards in carrying her back to Jamaica, from whence they came. They gave him all the protestations of their sincerity that could be desired, and he was willing to believe them and spare their lives, which I was not against ; only I obliged him to keep them bound hand and foot while they were upon the island.

29. While this was doing, I sent Friday with the captain's mate to the boat, with orders to secure her and bring away the oars and sail ; which they did. And, by-and-by, three straggling men, that were (happily for them) parted from the rest, came back upon hearing the guns fired ; and seeing their captain, who before was their prisoner, now their conqueror, they submitted to be bound also ; and so our victory was complete.

[30. Then follows the story of the defeat and submission of the mutineers and of the recovery of his ship by the captain, who fulfilled his promise of carrying Crusoe and Friday away from the island, and restoring them to freedom and civilization. With that the first part of *Robinson Crusoe* comes to an end.]

JOSEPH ADDISON.

BORN 1672—DIED 1719.

1. It is a famous saying of Dr. Samuel Johnson¹ that "Whoever wishes to attain an English style familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison." Probably not many critics would now advise that Addison should be the only model of style studied, but all recognize him as one of the great masters of English prose. He is best known in connection with "The Spectator," one of the earliest daily papers in England, though not a newspaper of the kind to which we are now accustomed.

2. Joseph Addison was born at Milston, near Amesbury in Wiltshire, in the year 1672. His father, Lancelot Addison, was then rector of the parish, which was a poor living; but a few years later he was made Dean of Lichfield. He also was an author, having published several books in theology, and one in history; but he would probably never have been heard of as a writer if his son had not become famous. Joseph's first school was at Amesbury, and his second was at Salisbury. When his father got the Deanery of Lichfield and removed there with his family, Joseph attended the grammar school—then one of the best in England. There he distinguished himself chiefly in connection with a "barring-out," of which he was one of the ring-leaders. From

¹ Dr. Samuel Johnson, critic, poet, novelist, and dictionary-maker (1709-1784). See "Great Authors," Second Period, p. 50.



J. Addison.

Lichfield he went to the Charter-house School, London, where he had as a contemporary Richard Steele.¹ The four or five years he spent there, in the study of the classics and in the making of Latin verses, had a marked effect on the cultivation of his literary taste.

3. At the age of fifteen, Addison passed from school to the University of Oxford. First, he spent two years at Queen's College. While there, the excellence of his Latin verses so struck Dr. Lancaster, a Fellow of Magdalen, his tutor, that he obtained for him a demyship, or scholarship, at that college, and thither he transferred himself. He took his M.A. degree in 1693, and five years later he became a Fellow of his college.

4. While at the university, he early began to make a

¹ Richard Steele, essayist and dramatic writer (1671-1729). He was organizer and editor of "The Tatler," "The Spectator," and "The Guardian."

name for himself as an author. In 1691 he prepared, along with some friends, a collection of Latin poems, which he published under the title *Musæ Anglicanæ* (English Song). The poems were so well thought of that he issued a second volume eight years afterwards. In the same year in which he took his M.A. degree (the twenty-second of his age), he wrote his first important work in English—*An Account of the Greatest English Poets*—in heroic couplets. With marks of immaturity, and obvious deficiencies, the greatest of which is the omission of Shakespeare, the poem yet showed fine taste, and command of easy and graceful versification in the style of Dryden. To Dryden, then entering on the last stage in his career, he addressed a short poem at this time, which greatly pleased the old poet and led to a friendship that was valued, as well as profitable, on both sides. Dryden was then busy on his translation of Virgil. Addison contributed to it an *Essay on the Georgics* and Summaries of many of the books of the "Æneid."

5. At that time politics formed the best means by which a man of ability could advance himself. The leaders of both political parties were always on the outlook for new talent at the universities. Addison was from that point of view the most promising man of his time at Oxford. His acquaintance with Dryden naturally led to his introduction to other men of letters. Tonson¹ the bookseller introduced him to William Congreve² the dramatist, probably also to Wycherley,³ Bentley,⁴ and other authors. Through them he was brought into con-

1 Tonson, Jacob, a famous publisher; the friend of Addison, Pope, and other men of letters (1656-1736). He was a founder and supporter of the Kit-Kat Club (1703). See page 201, note 2.

2 William Congreve, dramatist and poet (1670-1729); author of "The Double

Dealer" and "The Mourning Bride."

3 Wycherley, William, dramatist (1640-1715). Wrote "The Plain Dealer."

4 Bentley, Richard, famous classical scholar (1662-1742). Wrote "Dissertation on the Epistles of Phalaris."

tact with Sir John Somers¹ and Charles Montague,² the leaders of the Whig party, to which Addison inclined.

6. Somers and Montague saw in the clever young Oxford scholar a man who might be very useful to their party. As a beginning, they suggested the very politic step of his writing a poem on a public subject. The result was his *Address to King William*. That was followed in a year or two by a Latin poem on *The Peace of Ryswick*, which was dedicated to Montague, and gained for its author the praise of scholars. Addison still remained at Oxford, living on his Fellowship, and perfecting his classical taste by translating Ovid into English and writing Latin verses.

7. In 1699, when he was in his twenty-eighth year, Lord Somers (he had been made a peer in 1697) joined with Montague in obtaining for Addison an allowance of £300 a-year, in the name of a royal pension, that he might travel abroad. It was thought that the experience he would acquire during a residence in foreign countries would complete his preparation for the public service. Addison welcomed the proposal on account of the pleasure he expected to derive from travelling and from meeting with foreign scholars. Accordingly, he spent the greater part of the next four years in France, Italy, Switzerland, Austria, Germany, and Holland. His companion during his tour in Italy was Edward Wortley Montague, afterwards married to the famous Lady Mary,³ Pope's friend—and enemy.

8. Addison's pen was not wholly idle during his travels.

1 Sir John Somers, lawyer and statesman (1651-1716). Lord Chancellor, and Baron Somers (1697).

2 Charles Montague, statesman and poet, known in politics as "the trimmer" (1661-1715). Prime Minister in 1697, and again in 1714. Wrote (along with Prior)

"The Town and Country Mouse," a parody on Dryden's "The Hind and the Panther." (See above, page 163.) Made Baron Halifax in 1700, and earl in 1714.

3 Lady Mary. See Pope's life, below, page 230.

He wrote then his well-known *Letter from Italy*, addressed to Montague (now Lord Halifax), his *Dialogue on Medals*, and four acts of a tragedy entitled *Cato*, of which we shall hear more by-and-by.

9. The death of King William, in 1702, made a great change in Addison's fortunes. His patrons Halifax and Somers were dismissed, and a mixed Government of Whigs and Tories under Lord Godolphin¹ came into power. His pension was stopped, and his travels came to an end. While passing through Holland on his way home he heard of his father's death. The prospects with which he returned to England were therefore rather cheerless. His Fellowship was all that he had to live on. Meantime he retired to a shabby lodging up three pairs of stairs in the Haymarket, to wait quietly on fortune. His Whig friends kept an eye on him, and encouraged him with hopes of advancement. He was admitted a member of the Kit-Kat Club,² and he continued and extended his literary friendships.

10. Marlborough's³ victory at Blenheim gave him an opportunity of coming before the public again. The Ministry naturally wished to make the most of it. Lord Godolphin asked Halifax who was the best man to write a poem on the event, and Halifax of course recommended Addison. No less a person than the Chancellor of the Exchequer called at Addison's humble lodging to nego-

¹ Lord Godolphin, Sydney Godolphin, statesman (1640-1712). He was Prime Minister from 1702 till 1710. In 1708 he got rid of the Tories, and his Ministry became purely Whig.

² Kit-Kat Club, a Whig club, founded in 1703, to support the Protestant succession. The name was taken from Christopher Katt, a confectioner and pastry-cook, in whose premises the club met. The mutton-pies consumed there were also called kit-kats. Sir Godfrey Kneller

painted the portraits of many of the members on a special size of canvas, since called *kit-cat*. The members numbered thirty-nine, and included Marlborough, Walpole, and Steele.

³ Marlborough, John Churchill, Duke of, great general (1650-1722). His great victories of Blenheim, Ramillies, Oudenarde, and Malplaquet, were won between 1704 and 1709. In 1710 he was dismissed from office for peculation.

tiate the matter. Addison undertook the task, and received the post of a Commissioner of Appeals in the Excise, as an earnest of future rewards.

11. The result was *The Campaign*, published in 1705. The poem has been sneered at as "a gazette in rhyme," and so in one sense it was; but the deeds recorded were Marlborough's best title to fame, and they were recorded with dignity and grace. The finest passage is that in which Marlborough at Blenheim is compared to an angel directing the storm. Here it is:—

"'Twas then great Marlborough's mighty soul was proved,
That in the shock of charging hosts unmoved,
Amidst confusion, horror, and despair,
Examined all the dreadful scenes of war;
In peaceful thought the field of death surveyed,
To fainting squadrons sent the timely aid,
Inspired repulsed battalions to engage,
And taught the doubtful battle where to rage.
So, when an angel, by divine command,
With rising tempests shakes a guilty land,
Such as of late o'er pale Britannia past,
Calm and serene he drives the furious blast;
And, pleased th' Almighty's orders to perform,
Rides in the whirlwind and directs the storm."

12. The poem was very successful. It pleased the public, and made both Marlborough and the Ministry more than ever popular. It also increased the author's fame, and enlarged the circle of his friends. One of the additions most highly prized was Jonathan Swift, then, like himself, a hanger-on of the Whigs. Not long after the publication of *The Campaign*, Addison accompanied Lord Halifax to Hanover on a political mission. After his return, he was appointed an Under-Secretary of State, his chiefs being first Sir Charles Hedges, and afterwards

the Earl of Sunderland. Thus at last did Addison, in his thirty-fifth year, plant his foot on the political ladder. In 1708, he was elected Member of Parliament for Lostwithiel, a small borough in Cornwall. On being unseated he was returned for Malmesbury, and continued to represent it till the end of his life. But Addison was no orator. Only once did he attempt to speak in the House of Commons, and he broke down before he had finished a sentence. Sunderland was dismissed from office before the end of 1708, and Addison retired with him.

13. In 1709, he went to Ireland as Secretary to the Lord Lieutenant (Lord Wharton). The appointment confirmed his friendship with Swift,¹ who generously wrote to leading men in Ireland commending Addison for his ability and honesty. Their friendship, however, was destined to be of short duration. The fall of Godolphin's Ministry in the following year deprived Addison of his secretaryship. Then also Swift, disappointed that the Whigs had not made him a bishop, broke away from them, and when he returned to the field of politics he joined the Tory camp. That naturally led to coldness between the two literary friends whose pens were engaged on opposite sides, and they gradually drifted apart. They met occasionally, but cordiality was gone.

14. While Addison was in Ireland, his friend Richard Steele was running his paper "The Tatler," published three times a week. The first number appeared on April 12, 1709. Addison had already (1705) helped Steele with his play "The Tender Husband," and his assistance in connection with the new paper was eagerly sought. Addison's official duties, however, kept him a great deal away from London. His first contribution did not appear till No. 18; and he wrote in all only

¹ Swift. See below, page 259.

forty-two papers, while Steele wrote one hundred and eighty-eight. "The Tatler" was discontinued in January 1711.

15. Two months later—namely, on March 12—appeared the first number of the more famous "Spectator," which is closely associated with Addison's name. Though Steele started and edited it, and others contributed to it, it was Addison's papers that raised it to the highest rank among English periodicals, and indeed made the periodical an English classic. "The Spectator" was issued daily. It was not a daily newspaper in the modern sense. Its great feature was not the "latest news" or the "leading article" on the political question of the hour; it was an elegantly written essay on some social or literary or philosophical subject, and its charm lay in its sparkling wit, or quaint humour, or delicate criticism.

16. The contributors were supposed to be members of a club—the Spectator's Club—and were types or representatives of varied character. There were, besides Mr. Spectator himself, Sir Roger de Coverley, the simple-minded and humorous country gentleman; Sir Andrew Freeport, the London merchant or city man; Will Honeycomb, a survival of the fashionable man of the previous generation; Captain Sentry, the army man, great on wars and foreign policy; the learned Templar; and the thoughtful Clergyman. The gem of the group is Sir Roger. The first sketch of the character was Steele's; but Addison is certainly the painter of the full length portrait of the good old bachelor baronet, who lives in our hearts among the best prized of the friends we make in books.

17. Addison wrote 274 numbers, and Steele 234. Each of Addison's papers was marked with one of the four letters, C. L. I. O.—the initials of the places where

the papers were written: Chelsea, London, Islington, Office. The *Essays on Milton*, the *Vision of Mirza*, and the account of *Sir Roger de Coverley's Visit to London*, are among the finest specimens of Addison's graceful style. "The Spectator" lasted for 635 numbers, continuing to appear, with one break of eighteen months, during which "The Guardian" ran its course, until the end of 1714. It was read all over England, and its circulation is believed to have reached ten thousand daily.

18. Addison's literary ventures must have been profitable. In the first year of "The Spectator," he purchased for £10,000 the estate of Bilton, near Rugby. He had no doubt saved money while he was Irish Secretary, but Bilton was bought mainly with the profits of his literary work.

19. It was in the year 1712, while "The Spectator" was in its fullest vigour, that Addison and Pope became acquainted. At the close of the previous year, Addison had praised Pope's "Essay on Criticism" in one of his papers. Probably the review was prompted by Steele, their common friend; and it is certain that Steele introduced the poet and the critic to each other. Pope was admitted to the "little senate" of friends and admirers that surrounded Addison at Button's Coffee-house,¹ and that took the law from his lips on all matters of literary taste. By-and-by Pope ceased to attend, because, as he alleged, the night sittings were bad for his health, but quite as probably because he had no sympathy with Philips, Tickell, and others whom he met there. The fact that Addison praised the "Pastorals" of Ambrose Philips more warmly than his was enough to excite

¹ Button's Coffee-house. Button was a servant of Addison, whom he set up in a coffee-house in Covent Garden. The "little senate" (see the Life of Pope, below, page 229) included Philips, Tickell, Budgell, Carey, and others.

Pope's jealousy, and in fact sowed the seeds of a very famous quarrel.

20. The quarrel, however, did not take place at once. When Addison finished his tragedy of *Cato*, and had it put on the stage (1713), Pope wrote the Prologue. The play was extremely popular, running at once for thirty-five nights. With it Addison's living fame reached its highest point; for while now Addison is esteemed most in connection with "The Spectator," his contemporaries were proudest of him as the author of *Cato*. The play, however, was furiously attacked by John Dennis, a critic of note in his day. Pope, in replying to Dennis, cast ridicule on him, and thus offended Addison, who disapproved of the way in which his critic was treated.

21. Addison and Pope were never very hearty friends after that; but they did not come to an open rupture till the publication of the first volume of Pope's translation of Homer in 1715. The story is told more fully in the Life of Pope.¹ Here it is necessary to say that Pope was jealous, not only because Addison praised the rival translation of Tickell more highly than his, but also and still more because he believed that the rival translation had been suggested by Addison to Tickell—one of his satellites at Button's. The quarrel was rendered classical by Pope's famous lines on "Atticus,"² first printed in 1723, and incorporated in the "Letter to Dr. Arbuthnot" in 1735. When Pope was blamed for writing his attack on Addison after that author's death, he replied that "it was a great falsehood." He asserted that he had sent the first draft of the lines to Addison in a letter in 1715, and quoted other letters to prove his case; but Pope played so many tricks with his correspondence that

¹ Life of Pope. See page 224.

² Lines on "Atticus" Quoted in the Life of Pope, below, page 229.

evidence drawn from that source cannot be accepted. He may have written the lines before Addison's death,—there is some independent evidence in favour of that view; but no one now believes Pope's statement that he sent them to Addison.

22. On the death of Queen Anne, and the fall of the Tories, Addison acted as Secretary to the Lords-Justices who administered the government until the arrival of King George. Soon afterwards, his friend the Earl of Sunderland went to Ireland as Lord Lieutenant, and Addison accompanied him as Chief Secretary. That office, which he now filled for the second time, allowed him to spend a good deal of time in London, and to continue his literary work. At that time he wrote another play, *The Drummer*, which, however, turned out as great a failure when put on the stage as *Cato* had been a success.

23. When Sunderland resigned his Lord Lieutenancy, in August 1715, Addison retired with him. The Whigs required his aid in another capacity. Though the Rebellion of 1715 had been put down without much difficulty, the Jacobites were strong in the country, and it was felt to be necessary to take steps to reduce their influence. *The Freeholder*, a twice-a-week newspaper, was started by Addison in December 1715 to support the Whig cause and the Hanoverian and Protestant succession. Besides temperate and well-reasoned political articles, Addison wrote in it occasional essays on social and literary subjects, some of which recall the humour and grace of "The Spectator." The paper lasted only till June 1716. It was discontinued, Addison said, because the constant repetition of the same ideas and arguments was tiresome both to writer and to readers.

24. Addison was rewarded for his services to the Government with a Commissionership for Trade and

the Colonies. In August 1716, he married Charlotte, Countess of Warwick, whose son, the young earl, was his friend. Addison went to live at Holland House, and received his friends there. In spite of rumours to the contrary, the marriage is believed to have been a happy one. Soon afterwards he reached the highest point in his political career, being made a Secretary of State in the Earl of Sunderland's Ministry, and entitled as a Privy Councillor to call himself the Right Honourable Joseph Addison. As has been said already, he made no figure in Parliament, though he discharged his official duties with singular regularity and uprightness. Ill-health, however, soon forced him to resign. He indulged too freely in the pleasures of the table, and he became subject to attacks of asthma—the disease which by-and-by proved fatal to him.

25. Just a year later, when the hand of death was on him, there occurred his unhappy quarrel with his lifelong friend Steele, who had been knighted on the accession of George the First. The cause of the quarrel was a Peerage Bill framed by Sunderland's Ministry with the view of limiting the power of the Crown to create new peers. Steele attacked the Bill; Addison defended it. Steele replied with bitterness, and Addison rejoined with contempt. In a third pamphlet Steele dared his opponent to take the field again. But that opponent was beyond the reach of taunts. Asthma, complicated with dropsy, cut him off on June 17, 1719. The shock to poor Steele was terrible. By-and-by he took occasion to express, in a letter to Congreve prefixed to a new edition of *The Drummer*, his love and reverence for his old friend.

26. When Addison was on his death-bed, he sent for his step-son, the Earl of Warwick, a wild and thoughtless youth, and told him that he wished him to "see in

what peace a Christian can die." His body lay in state in the Jerusalem Chamber, and was buried by night in Westminster Abbey. He left one daughter, Charlotte Addison, who died unmarried in 1797, aged eighty.

27. Addison's writing marks an era in the history of English prose. He wrote in a simple and unaffected yet graceful and charming style. Macaulay has described him as "the unsullied statesman, the accomplished scholar, the consummate painter of life and manners, the great satirist who alone knew how to use ridicule without abusing it; who, without inflicting a wound, effected a great social reform; and who reconciled wit and virtue after a long and painful separation, during which wit had been led astray by profligacy and virtue by fanaticism."

SUMMARY OF ADDISON'S LIFE AND WORKS.

Year. Age.

- 1672.....Born at Milston, Wilts.
 1678... 6...Went to school at Amesbury; then at Salisbury.
 1681... 9...Went to Lichfield grammar school—Took part in barring-out.
 1682...10...Attended Charter-house School, London.
 1687...15...Entered at Queen's College, Oxford.
 1689...17...Obtained demyship at Magdalen.
 1691...19...Issued *Musæ Anglicanæ*, vol. i.
 1693...21...M.A.—Wrote *Account of the Greatest English Poets* (verse)—
Verses to Dryden.
 1695...23...Friendship with Somers and Montague—*Address to King William*
 (verse).
 1697...25...*Translation of Ovid* ("Metam." ii.) in Tonson's Miscellanies—
 Latin poem on *The Peace of Ryswick*.
 1698...26...Fellow of Magdalen.
 1699...27...Gets Crown pension of £300 a-year, to travel abroad—*Musæ*
Anglicanæ, vol. ii.—Goes to France.
 1700...28...Goes to Italy with Edward Wortley Montague.
 1701...29...Goes to Switzerland—*Letter from Italy to Lord Halifax*—*Dialogue*
on Medals—*Cato* (acts i.-iv.).
 1702...30...Goes to Austria and Germany—Death of William III.—Resig-
 nation of Halifax—Pension stopped.
 1703...31...Goes to Holland—Death of his father—Returns to England—
 Lives in Haymarket—Joins the Kit-Kat Club.

Year. Age.

- 1704...32...Asked to write poem on Battle of Blenheim—Commissioner of Appeals in the Excise.
- 1705...33...*The Campaign* (poem)—Helps Steele with his "Tender Husband"—Accompanies Lord Halifax to Hanover—Friendship with Swift.
- 1706...34...Under-Secretary of State—Writes *Rosamond* (opera); a failure.
- 1708...36...M.P. for Lostwithiel (Cornwall)—Unseated—M.P. for Malmesbury—Resigns Under-Secretaryship.
- 1709...37...Goes to Ireland as Chief Secretary to Lord Lieutenant (Lord Wharton)—"The Tatler" started by Steele: Addison writes No. 18.
- 1710...38...Starts *The Whig Examiner* (only five numbers issued)—Resignation of Godolphin—Addison retains Keepership of Records.
- 1711...39..."The Tatler" discontinued (January 2)—"The Spectator" begun (March 1)—Quarrel with Swift—Presides at Button's tavern—Reviews Pope's "Essay on Criticism" (December 20)—Resigns his Fellowship at Oxford.
- 1712...40...Friendship with Pope—Close of "The Spectator," vol. vii., No. 555 (December 6).
- 1713...41...*Cato* finished, and acted with great success; Prologue by Pope.
- 1714...42...Death of Queen Anne—Fall of the Tories—Addison Secretary to the Lords-Justices—"The Spectator" revived by Addison (June 18–December 20)—Secretary to Lord Lieutenant of Ireland (Earl of Sunderland).
- 1715...43...Writes *The Drummer* (play); a failure—Resigns Irish Secretaryship (August)—Starts *The Freeholder* (December till June 1716)—A Commissioner for Trade and the Colonies.
- 1716...44...Marries the Countess of Warwick (August).
- 1717...45...Secretary of State in Sunderland's Ministry—Birth of his daughter Charlotte (died in 1797, unmarried).
- 1718...46...Resigns Secretaryship owing to attacks of asthma.
- 1719...47...Conflict with Steele about the Peerage Bill—Addison dies at Holland House, June 17—Buried in Westminster Abbey.

SELECTIONS FROM ADDISON.

THE SPECTATOR.

The Date.—The first number of "The Spectator" was issued on March 1, 1711. It was published daily (Sunday excepted) till Saturday, December 6, 1712. The issue of that day was No. 555, which completed the seventh volume. An eighth volume was begun on June 18, 1714 (No. 556), and finished on December 20, 1714 (No. 635). The projector of the work, and the editor of the first seven volumes, was Richard Steele. For the eighth or supplementary volume Addison was responsible, and he contributed to it some of his most thoughtful papers. In the interval between the seventh and eighth volumes, Steele carried on "The Guardian" (March 12 till October 1, 1713).

The Plan.—"The Spectator" professed to emanate from a club, the purpose of the papers being to record the sayings and doings of the members, all of whom were fictitious characters. Mr. Spectator himself was described by Addison in No. 1, while Steele portrayed the other members in No. 2. These were Sir Roger de Coverley (see below); the Templar, a learned member of the Inner Temple; Sir Andrew Freeport, a London Merchant; Captain Sentry, Sir Roger's nephew and heir; Will Honeycomb, an old gallant and man of fashion; and the Clergyman, well read and of good breeding.

The papers are on a great variety of subjects, social, literary, and philosophical. Many of them form complete series; as, for example, those of Addison on the Pleasures of the Imagination, on Milton, and on Wit. Others are on Love, Theatres, Women, the English people, and the English language.

The series on Sir Roger de Coverley is one of the best. The papers, most of which are by Addison, the others being by Steele, may be read as a continuous story or novel.

The Style.—The chief qualities of Addison's prose are simplicity of language, and graceful flow, or melody. To the latter he sacrificed nearly everything else, even clearness of construction in many cases. His style is natural, not scientific; and it has a great deal of the wild beauty of nature. He is like a singer who sings by ear and not by note. In one of his papers he contrasts the regularity and method of the discourse with the freedom and wildness of the essay. While admitting the value of the former, he indicates a preference for the latter. In that case, he says, "it is sufficient that I have several thoughts on a subject, without troubling myself to range them in such order that they may seem to grow out of one another and be disposed under the proper heads."

He follows the same plan in making his separate sentences. They are not methodical. He avoids the form of sentence called the Period, in which the main predication is not completed till the close of the sentence. Most of his sentences are loosely constructed, and some of them are ambiguous. Instances of these peculiarities are pointed out in the Notes.

At the same time it is impossible to resist the spell of Addison's graceful and fluent style. Over all there are the play of fancy and the sparkle of wit. He seems always to smile on the reader through his pleasant pages. The commonest incidents and characters are invested with a subtle charm. Addison was a close observer of human nature, and his portraits of character are as genial and kindly as they are faithful. Perhaps his greatest merit is the pure and lofty tone of morality that pervades his writings. His example in that respect exerted a great and beneficial influence on English literature and English society.

No. 112.—SIR ROGER AT CHURCH.

1. My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own choosing. He has likewise given a handsome pulpit cloth, and railed in the communion table at his own expense. He has often told me, that at his coming to his estate he found his parishioners very irregular, and that in order to make them kneel and join in the responses, he gave every one of them a hassock and a Common Prayer-Book, and at the same time employed an itinerant singing-master, who goes about the country for that purpose, to instruct them rightly in the tunes of the psalms, upon which they now very much value themselves, and, indeed, outdo¹ most of the country churches that I have ever heard.

2. As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servant to them. Several other of the old knight's particularities break out upon these occasions: sometimes he will be lengthening out a verse in the singing psalms half a minute after the rest of the congregation

1 And, indeed, outdo, etc. This sentence is an example of the easy carelessness with which Addison wrote. As it stands, it must be construed thus: (tunes of the Psalms)—“upon which they now very much value themselves, and upon which,

indeed, they outdo most of the country churches that I have ever heard.” The last clause should have been, “And, indeed, they outdo in this respect most of the country churches,” etc.

have done with it ; sometimes, when he is pleased with the matter of his devotion, he pronounces "Amen" three or four times to the same prayer, and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing.

3. I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews to mind what he was about, and not disturb the congregation. This John Matthews, it seems, is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that odd manner which accompanies him in all circumstances of life, has a very good effect upon the parish, who are not polite enough to see anything ridiculous in his behaviour ; besides, that the general good sense and worthiness of his character makes his friends observe these little singularities as foils that rather set off than blemish his good qualities.

4. As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down from his seat in the chancel between a double row of his tenants, that stand bowing to him on each side, and every now and then inquires how such an one's wife, or mother, or son, or father do, whom he does not see at church—which is understood as a secret reprimand to the person that is absent.

5. The chaplain has often told me that upon a catechising day, when Sir Roger has been pleased with a boy that answers well, he has ordered a Bible to be given him next day for his encouragement, and sometimes accompanies it with a flitch of bacon to his mother. Sir Roger has likewise added five pounds a-year to the clerk's place ; and that he may encourage the young fellows to make themselves perfect in the church service, has promised upon the death of the present incumbent, who is very old, to bestow it according to merit.

6. The fair understanding between Sir Roger and his chaplain, and their mutual concurrence in doing good, is the more

remarkable because the very next village is famous for the differences and contentions that rise between the parson and the squire, who live in a perpetual state of war. The parson is always preaching at the squire, and the squire, to be revenged on the parson, never comes to church. The squire has made all his tenants atheists and tithe-stealers, while the parson instructs them every Sunday in the dignity of his order, and insinuates to them, in almost every sermon, that he is a better man than his patron. In short, matters are come to such an extremity, that the squire has not said his prayers either in public or private this half year, and that the parson threatens him, if he does not mend his manners, to pray for him in the face of the whole congregation.

7. Feuds of this nature, though too frequent in the country, are very fatal to the ordinary people, who are so used to be dazzled with riches, that they pay as much deference to the understanding of a man of an estate as of a man of learning; and are very hardly brought to regard any truth, how important soever it may be, that is preached to them, when they know there are several men of five hundred a year who do not believe it.

NO. 335.—SIR ROGER AT THE PLAY.

1. My friend Sir Roger de Coverley, when we last met together at the club, told me, that he had a great mind to see the new tragedy¹ with me, assuring me at the same time, that he had not been at a play these twenty years. The last I saw, said Sir Roger, was "The Committee,"² which I should not have gone to neither, had not I been told before-hand that it was a good Church-of-England comedy.

1 The new tragedy. This was "The Distressed Mother," by Addison's friend, Ambrose Philips—an adaptation of Racine's "Andromaque." Addison had devoted a "Spectator" (No. 290) to its praise six or seven weeks previously. This is a second puff of his friend's play, and a very effec-

tive one.

2 "The Committee," or "The Faithful Irishman," a comedy by Sir Robert Howard, produced soon after the Restoration. It caricatured the Roundheads, and was popular with the Tories. Hence it is called "a good Church-of-England comedy."

2. He then proceeded to enquire of me who this distressed mother was ; and upon hearing that she was Hector's¹ widow, he told me that her husband was a brave man, and that when he was a school-boy he had read his life at the end of the dictionary. My friend asked me, in the next place, if there would not be some danger in coming home late, in case the Mohocks² should be abroad. I assure you, says he, I thought I had fallen into their hands last night ; for I observed two or three lusty black men that followed me half-way up Fleet Street, and mended their pace behind me, in proportion as I put on to get away from them.

3. You must know, continued the knight with a smile, I fancied they had a mind to hunt me ; for I remember an honest gentleman in my neighbourhood, who was served such a trick in King Charles the Second's time ; for which reason he has not ventured himself in town ever since. I might have shown them very good sport, had this been their design ; for as I am an old fox-hunter, I should have turned and dodged, and have played them a thousand tricks they had never seen in their lives before.

4. Sir Roger added, that if these gentlemen had any such intention, they did not succeed very well in it : for I threw them out, says he, at the end of Norfolk Street, where I doubled the corner, and got shelter in my lodgings before they could imagine what was become of me. However, says the knight, if Captain Sentry will make one with us to-morrow night, and if you will both of you call upon me about four o'clock, that we may be at the house before it is full, I will have my own coach in readiness to attend you, for John tells me he has got the fore-wheels mended.

1 Hector, son of Priam, King of Troy, and husband of Andromache (the "distressed mother"). He was the hero of the Trojans in their war with the Greeks. Achilles slew him, and dragged his body after his chariot to the Grecian camp. After the fall of Troy, Astyanax, son of

Andromache and Hector, was hurled from the wall of the city and killed.

2 Mohocks, wild young men who frequented the streets of London at night, and attacked the respectable citizens. The streets were then badly lighted, and were insufficiently watched by the police.

5. The captain, who did not fail to meet me there at the appointed hour, bid Sir Roger fear nothing, for that he had put on the same sword which he made use of at the battle of Steenkirk.¹ Sir Roger's servants, and among the rest my old friend the butler, had, I found, provided themselves with good oaken plants, to attend their master upon this occasion. When he had placed him in his coach, with myself at his left hand, the captain before him, and his butler at the head of his footmen in the rear, we convoyed him in safety to the play-house, where, after having marched up the entry in good order, the captain and I went in with him, and seated him betwixt us in the pit.

6. As soon as the house was full, and the candles lighted, my old friend stood up and looked about him with that pleasure, which a mind seasoned with humanity naturally feels in itself, at the sight of a multitude of people who seem pleased with one another, and partake of the same common entertainment. I could not but fancy to myself, as the old man stood up in the middle of the pit, that he made a very proper centre to a tragic audience.

7. Upon the entering of Pyrrhus,² the knight told me, that he did not believe the King of France himself had a better strut. I was indeed very attentive to my old friend's remarks, because I looked upon them as a piece of natural criticism, and was well pleased to hear him at the conclusion of almost every scene, telling me that he could not imagine how the play would end. One while he appeared much concerned for Andromache; and a little while after as much for Hermione;³ and was extremely puzzled to think what would become of Pyrrhus.

8. When Sir Roger saw Andromache's obstinate refusal to her lover's importunities, he whispered me in the ear, that he was sure she would never have him; to which he added, with a more

1 Steenkirk, in Belgium, between Brussels and Mons, where William III. was defeated by the French Marshal Luxembourg in 1692.

2 Pyrrhus, son of Achilles. At the capture of Troy he killed King Priam. An-

dromache, Hector's widow, was given to him, and she accompanied him to his kingdom of Epirus.

3 Hermione, daughter of Menelaus and Helen, and wife of Pyrrhus.

than ordinary vehemence, You can't imagine, sir, what 'tis to have to do with a widow. Upon Pyrrhus his¹ threatening afterwards to leave her, the knight shook his head, and muttered to himself, Ay, do if you can. This part dwelt so much upon my friend's imagination, that at the close of the third act, as I was thinking of something else, he whispered in my ear, These widows, sir, are the most perverse creatures in the world. But pray, says he, you that are a critic, is this play according to your dramatic rules, as you call them? Should your people in tragedy always talk to be understood? Why, there is not a single sentence in this play that I do not know the meaning of.

9. The fourth act very luckily begun before I had time to give the old gentleman an answer: Well, says the knight, sitting down with great satisfaction, I suppose we are now to see Hector's ghost. He then renewed his attention, and, from time to time, fell a-praising the widow. He made, indeed, a little mistake as to one of her pages, whom, at his first entering, he took for Astyanax; but he quickly set himself right in that particular, though, at the same time, he owned he should have been very glad to have seen the little boy, who, says he, must needs be a very fine child by the account that is given of him. Upon Hermione's going off with a menace to Pyrrhus, the audience gave a loud clap; to which Sir Roger added, On my word, a notable young Baggage!

10. As there was a very remarkable silence and stillness in the audience during the whole action, it was natural for them to take the opportunity of these intervals between the acts, to express their opinion of the players, and of their respective parts. Sir Roger hearing a cluster of them praise Orestes,² struck in

1 Pyrrhus his, for Pyrrhus's. In Addison's time it was still supposed the 's of the possessive case was a contraction of the pronoun *his*, and the pronoun was often used (as here) instead of the 's.

2 Orestes, son of Agamemnon (chief commander of the Greeks at Troy) and Clytemnestra. After Clytemnestra slew

Agamemnon, Orestes took refuge with the King of Phocis, who was married to his aunt, and then formed a famous friendship with his cousin Pylades. He and Pylades afterwards slew Clytemnestra. He recovered his father's kingdom of Mycenæ, and married Hermione.

with them, and told them, that he thought his friend Pylades was a very sensible man. As they were afterwards applauding Pyrrhus, Sir Roger put in a second time: And let me tell you, says he, though he speaks but little, I like the old fellow in whiskers as well as any of them.....

11. As we were the first that came into the house, so we were the last that went out of it; being resolved to have a clear passage for our old friend, whom we did not care to venture among the justling of the crowd. Sir Roger went out fully satisfied with his entertainment, and we guarded him to his lodgings in the same manner that we brought him to the play-house; being highly pleased, for my own part, not only with the performance of the excellent piece which had been presented, but with the satisfaction which it had given to the good old man.

CATO ON IMMORTALITY.

[The following famous passage is from Act v., Scene 1, of the tragedy of *Cato*.

Cato, sitting alone, meditates self-destruction. He holds in his hand Plato's book on the immortality of the soul, a drawn sword on the table beside him.]

It must be so—Plato, thou reasonest well!—
 Else whence this pleasing hope, this fond desire,
 This longing after immortality?
 Or whence this secret dread, and inward horror,
 Of falling into nought? why shrinks the soul
 Back on herself, and startles at destruction?
 'Tis the divinity that stirs within us;
 'Tis heaven itself that points out an hereafter,
 And intimates eternity to man.
 Eternity! thou pleasing, dreadful thought! 10
 Through what variety of untried being,
 Through what new scenes and changes must we pass?
 The wide, the unbounded prospect lies before me;

But shadows, clouds, and darkness rest upon it.
 Here will I hold : If there's a Power above us—
 And that there is, all nature cries aloud
 Through all her works—he must delight in virtue ;
 And that which he delights in must be happy.
 But when ? or where ? This world was made for Cæsar.
 I'm weary of conjectures. This must end them. 20

[Laying his hand on his sword.]

Thus am I doubly armed : my death and life,
 My bane and antidote, are both before me :
 This in a moment brings me to an end ;
 But this informs me I shall never die.
 The soul, secured in her existence, smiles
 At the drawn dagger, and defies its point.
 The stars shall fade away, the sun himself
 Grow dim with age, and nature sink in years ;
 But thou shalt flourish in immortal youth,
 Unhurt amidst the war of elements, 30
 The wreck of matter, and the crash of worlds.

What means this heaviness that hangs upon me ?
 This lethargy that creeps through all my senses ?
 Nature oppressed, and harassed out with care,
 Sinks down to rest. This once I'll favour her,
 That my awakened soul may take her flight,
 Renewed in all her strength, and fresh with life,
 An offering fit for heaven. Let guilt or fear
 Disturb man's rest : Cato knows neither of them ;
 Indifferent in his choice to sleep or die. 40

[He afterwards slew himself.]

ALEXANDER POPE.

BORN 1688—DIED 1744.

1. The Coffee-house was a great feature in the social life of the seventeenth century. It was to that time what the Club is to the present century—a place of resort for men in their hours of leisure, where they discussed the last new book or the last new play, and talked gossip or politics as it suited their humour. One of the most famous of the coffee-houses was Will's, where literary men used to meet to hear John Dryden lay down the law. On one occasion, a boy of nine years of age found his way into the room and listened eagerly to the conversation. His name was Alexander Pope, and he was to be to the next generation what Dryden was to his—the first poet of the day. That was the only time the two poets ever met.

2. Pope was then at school in London. Though only a school-boy, he had a great deal of literary taste and knowledge. He was a very precocious child; which means that his mind was very early developed: as the saying goes, he had an old head on young shoulders. He was born in Lombard Street, London, on May 21, 1688, the year of the Revolution. His father, also Alexander Pope, was a linen-draper in comfortable circumstances. His mother was Edith Turner, one of many daughters of a Yorkshire proprietor. Both his father and his mother were Roman Catholics. Out of respect for their wishes, rather than from conviction, Pope was a

*A. Pope*

Roman Catholic all his life. After the death of his father, some of his friends tried to induce him to leave the Church of Rome; but he refused to quit his mother's Church. His devotion to his mother was one of the best features of Pope's character. He called her, on her tomb-stone, "the best of mothers and the most loving of women."

3. While still a young man, Pope's father made enough of money to enable him to retire from business, to bring up his son in a luxurious way, and to allow him to indulge his literary tastes without anxiety about the means of living. When the father gave up business, the family lived for a short time at Kensington, and then settled at Binfield, nine miles from Windsor, which was Pope's home till his twenty-eighth year.

4. Pope was a delicate and sensitive child. "He inherited," says Mr. Leslie Stephen, "headaches from his mother, and a crooked figure from his father." Both his parents were elderly when he was born; and as he was their only child, he was a good deal petted and spoiled. He received most of his education at home. Those were the days in which Roman Catholics were not allowed to keep schools. If Pope had attended a public school or a university, he might have turned out a very different kind of man.

5. The boy taught himself to write by copying the words in printed books, which accounts for his small and crabbed handwriting. He was so famous for crowding a great deal of writing into a small space, that Dean Swift called him "paper-sparing Pope." The family priest taught him the rudiments of Latin and Greek when he was about eight years of age. He then went to school for a short time at Twyford, near Winchester; but he was expelled for practising his natural turn for satire on the school-master. The only other school he attended was a private one in London, kept by a convert from Roman Catholicism, named Deane. He left it in his thirteenth year, and returned to his father's home. That was all the regular education the poet received.

6. Even before that, Pope had begun to write in verse. He tells us that—

"As yet a child, nor yet a fool to fame,
I lisped in numbers, for the numbers came."

He used to submit his exercises in verse-making to his father, who rejected the "bad rhymes." In his ninth year he translated part of the Latin poet Statius.¹ At

¹ Statius (61-96 A.D.), author of an heroic poem called the "Thebais," and a collection of verse called "Silvæ."

twelve, he wrote a play founded on Homer's "Iliad," and an *Ode on Solitude*, which is the earliest of his poems now printed in his works. At thirteen he wrote an epic poem of four thousand lines, entitled *Alcander, Prince of Rhodes*, some couplets of which he afterwards used without alteration in two of his most famous poems—the *Essay on Criticism* and the *Dunciad*. The rest of the poem was discreetly committed to the flames by the poet himself.

7. For the next five or six years he lived almost constantly at Binfield, engaged in study and in the practice of versification. When he was about sixteen years of age, the young poet found an admirer and a patron in Sir William Trumbal,¹ an ex-Secretary of State who lived near Windsor. He had formed a very high idea of Pope's powers, telling him, indeed, that he knew no one so likely to equal Milton as he was.

8. The work which drew forth this flattery was the *Pastorals*, written in 1704. The poems were shown by Trumbal to William Walsh,² the poet and critic; to William Wycherley and William Congreve, the leading dramatists of the time; and to many other eminent men in London. They were all amazed by the correctness and ease of the versification—qualities which, in those days, were thought to constitute nearly the whole of poetry. The *Pastorals* are allegorical poems of the same class as Spenser's "Shepherd's Calendar;" but the poetry is not inspired, as Spenser's was, by nature and by passion. It is mainly a reflection, in wonderfully musical verse, of the thoughts of other poets, ancient

¹ Sir William Trumbal, or Trumbull (1636-1716). He was envoy to France, and afterwards a Lord of the Treasury. He was Secretary of State under Godolphin (1695-97).

² William Walsh, critic and scholar (1663-1709). He was M.P. for Worcestershire. Pope visited him at his seat of Abberley there, and received from him valuable directions as to his studies. Walsh's writings are now forgotten.

and modern. The poems were not printed till 1709, when they appeared in Jacob Tonson's "Poetical Miscellany."

9. In the meantime Pope had been producing other work. He wrote the first part of *Windsor Forest*, a rural poem suggested by Denham's¹ "Cooper's Hill," in 1704. Probably this was handed round in manuscript among the poet's friends, along with the *Pastorals*; but it was not completed and published till 1713. Another poem written about this time was *The Messiah*, a sacred eclogue. The well-known *Ode for Music on St. Cecilia's Day* was written in 1708, by desire of Richard Steele, whence we must conclude that the poet had made the personal acquaintance of Steele at that time. The equally well-known ode, *The Dying Christian to his Soul*, was written in 1712, also at Steele's request.

10. These, however, were less important than another poem produced about the same time, which at once raised Pope to the front rank of living poets. That was the *Essay on Criticism*, written in 1709, but not published till 1711. When it is remembered that Pope was only twenty-one when he wrote this poem, and that it belongs to a class of composition which requires mature judgment and sound taste as well as wide knowledge of literature, it will be admitted that it affords such an example of early genius as the world has rarely seen. All previous works of the same kind, from the "Ars Poetica" (Poetic Art) of Horace downwards, had been written by men of mature years and wide experience. This one was written by a precocious boy just out of his 'teens.

¹ Denham, Sir John, an Irish poet (1615-1668), wrote "Cooper's Hill" in 1643. These lines from it are famous:—
"O, could I flow like thee, and make thy stream

My great example, as it is my theme!
Though deep, yet clear; though gentle, yet not dull;
Strong without rage, without o'erflowing full!"

11. The poem was very popular in its own day, because it belonged to a kind of poetry that the taste of the time relished. Addison praised it in "The Spectator,"¹ and he afterwards allowed Steele to introduce the young poet to him personally. The poem also gained for Pope the friendship of John Gay,² who was born in the same year as Pope, but had not yet become famous. At this time Pope took a passing fancy for painting, and studied the art for a short time under his friend Charles Jervas, but he very soon gave it up.

12. Pope's next important work was *The Rape of the Lock*, a mock-heroic poem suggested by the theft of a ringlet from a lady by her lover. The lover was Lord Petre, and the lady was Mrs. Arabella Fermor, to whom the poem was dedicated; while all the persons in it belonged to Roman Catholic families with which Pope was on friendly terms. As it was first printed in Lintot's "Miscellany" (1712), the poem consisted of two cantos only; but it was so well received that he extended it the next year, and introduced into it the "machinery" of the sylphs.

13. Addison praised the poem, but not warmly enough to gratify Pope's vanity. When Pope told Addison of his intention to introduce the sylphs, the great critic advised him to let it alone. It was a delicious morsel—*merum sal*³—as it was. Pope suspected him of a wish to mar the success of the poem, and hence arose a coolness between them, which led to more serious consequences afterwards. Nevertheless, Pope wrote the Prologue for Addison's great tragedy, "Cato," in 1713; and when John Dennis, a rival poet, attacked the tragedy, Pope defended it.

1 In "The Spectator," No. 253, December 20, 1711.

2 John Gay (1688-1732), author of (1652)

"Fables," in verse, "The Beggar's Opera," and "Black-eyed Susan."

3 *Merum sal*, pure wit.

14. The manner of the defence, as we have seen, above,¹ was disapproved by Addison. It took the shape of an anonymous pamphlet, entitled *The Narrative of Dr. Robert Norris on the Frenzy of J. D.* It is not certain that Addison knew that Pope was the author of the pamphlet. At all events, he professed not to know, and he told Steele to write to the publisher condemning the manner in which Dennis had been attacked. Thus Pope's support was disowned by the friend whom he wished to help. Pope was disgusted. The coolness between him and Addison increased, and he began to seek friendships in other quarters. Of Dennis, at least, he had made a life-long enemy.

15. About this time Pope became the friend of Jonathan Swift, the famous Dean of St. Patrick's, in Dublin. It was his admiration for *Windsor Forest* that made Swift seek the friendship of Pope; and then a correspondence began which lasted as long as Swift had power to carry it on. Pope had not hitherto been a political partisan, as Dryden was all his life. On first going to London in his manhood, he had allied himself with the Whigs, though he was also on friendly terms with the Tories. Now, however, Swift's attraction drew him into the Tory camp. He became intimate with its leading spirits—Robert Harley, Earl of Oxford; Henry St. John, Viscount Bolingbroke; Francis Atterbury, Bishop of Rochester; and Dr. John Arbuthnot.²

16. These were the men who associated themselves together in the Scriblerus Club, which was founded in 1713. It owed its name to Swift, whose surname Harley punningly Latinized into "Martinus,"³ so that

¹ Above. See Life of Addison, page 206.

² John Arbuthnot, physician and humourist (1667-1735); author of "The History of John Bull," a satirical romance.

³ Martinus. The *martin* and the *swift* are two kinds of the swallow, and therein lay the pun. The *martin* is named after St. Martin.

"Martinus Scriblerus" meant "Swift the Scribbler." The object of the Club was to promote what its members considered correct taste in literature; and one of the means they used for that purpose was to write satires on the false taste and worthless writings of the time. The first of these satires was the "Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus." It is usually published among Pope's collected works, where it appeared for the first time after Arbuthnot's death; but there is no doubt that Arbuthnot was the chief author of it, though both Pope and Swift were contributors.

17. The death of Queen Anne scattered the Scriblerus brotherhood. Even before that, the Tory chiefs had quarrelled. Bolingbroke had intrigued against Oxford and had driven him from office. On the accession of George the First, Oxford was thrown into the Tower, and Bolingbroke fled to France, where he became an adviser of the Pretender. Swift went to live at his deanery of St. Patrick's in Dublin. Arbuthnot, who had been the queen's physician, had to quit his rooms in St. James's Palace and take a house in Dover Street.

18. In the end of 1713, Pope announced his intention of publishing a translation of Homer's "Iliad" in English verse; and, after the manner of the time, he opened a subscription list. The proposal was well received, and Pope began the work at once. In 1715 he published the first volume, containing the first four Books. Other instalments were published in 1717 and 1718, and the work was completed in 1720. Gay celebrated the event in one of his happiest poems, "Alexander Pope: His safe Return from Troy." Then followed a translation of Homer's "Odyssey," in which Pope received assistance

from Elijah Fenton¹ and William Broome,² two poets of his own school. Pope has been accused of treating his assistants shabbily, and he was not so generous as he might have been. The work paid him well: he received over £5,000 for the "Iliad," and nearly £4,000 for the "Odyssey," after paying for assistance both in the notes and in the translation.

19. The translation of Homer is made memorable in literary history by the quarrel with Addison, to which it led. When Pope announced his purpose to translate the "Iliad," Thomas Tickell, a friend and colleague of Addison, was induced (some said, and Pope believed, by Addison himself) to produce a rival translation. About the same time that Pope's translation of the first four Books appeared, Tickell published his translation of Book I. The opinion formed of Tickell's work may be gathered from the fact that it was never carried further. Nevertheless, Addison eagerly praised it, declaring it to be the best translation ever published, and therefore better than Pope's. Pope was furious. His old grudge against Addison was revived in the form of personal hatred and bitter words. They had a common friend in James Craggs, a literary man and a Whig politician, who afterwards became Secretary at War. Pope sat down and wrote Craggs an angry letter, in which he poured abuse and contempt both on Addison and on Tickell, with the intention, of course, that Addison should hear of it or see it.

20. That was not all. He made Addison the subject of his first effort³ in personal satire, and wrote the famous lines, first printed in 1723, and after-

¹ Fenton (1683-1730).

² Broome (1689-1745).

³ First effort. There was a dispute as to the time when these lines were written—

whether at the time of the quarrel (1715), or after Addison's death. On this point, see Life of Addison, above, page 206.

wards embodied in the *Epistle to Dr. Arbuthnot* 1735):—

“Peace to all such, but were there one whose fires
 True Genius kindles, and fair Fame inspires;
 Blest with such talent and each art to please,
 And born to write, converse, and live with ease:
 Should such a man, too fond to rule alone,
 Bear, like the Turk, no brother near the throne,
 View him with scornful, yet with jealous eyes,
 And hate for arts that caused himself to rise;
 Damn with faint praise, assent with civil leer,
 And, without sneering, teach the rest to sneer;
 Willing to wound, and yet afraid to strike,
 Just hint a fault, and hesitate dislike;
 Alike reserved to blame or to commend,
 A timorous foe, and a suspicious friend,
 Dreading e’en fools, by flatterers besieged,
 And so obliging that he ne’er obliged;
 [Who, if two wits on rival themes contest,
 Approves of each, but likes the worst the best;]
 Like *Cato*, give his little senate laws,
 And sit attentive to his own applause;
 While Wits and Templars every sentence raise,
 And wonder with a foolish face of praise,—
 Who but must laugh if such a man there be?
 Who would not weep if *ATTICUS* were he?”

21. “Atticus” was of course “Addison,” and so it was written in the early versions of the poem. The two lines enclosed in brackets, and referring to the rival translations of Pope and Tickell, were also in the first version, and were afterwards omitted. Pope learned, from the writing of these verses, how easily and gracefully he could handle the rapier of metrical satire. It was the same kind of weapon that Dryden had used against Shadwell, and Shaftesbury, and Buckingham, and a score

of others; but it was both more highly polished and of keener edge. Pope did not forget this discovery, as we shall see by-and-by. Addison, on his part, took no notice of the quarrel, but praised Pope's "Iliad" in "The Freeholder," as if the letter to Craggs had never been written. On the whole, Addison comes out of the quarrel better than Pope. But Pope was not to be let alone. His old enemy Dennis opened fire on him again in a pamphlet on "The Character of Mr. Pope." Pope did not reply immediately; he reserved his wrath for a greater occasion.

22. It was at this time (1716) that Pope removed, with his parents, from Binfield to Chiswick¹ on the Thames. There he finished and published the *Elegy to the Memory of an Unfortunate Lady* (a Mrs. Weston, who had made an unhappy marriage), the most pathetic of all his poems. There also he wrote the epistle, *Eloisa to Abelard*, in which the nun confesses in passionate language her love for the monk she can never meet again. Pope's father died in October of the following year; and a few months later, he settled with his mother in his famous villa at Twickenham, where he spent the remainder of his days, amusing himself with his gardens, his bowling-green, and his grotto, in the intervals of his literary work and of his intercourse with literary friends. At Twickenham he completed the "Iliad," and wrote or superintended the translation of the "Odyssey."

23. One of the most famous of Pope's friends was Lady Mary Wortley Montague,² who went with her husband on an embassy to Constantinople in 1716, and

¹ Chiswick, below Kew, on the left bank of the river.

² Lady Mary Wortley Montague (1690-1762), daughter of the Duke of Kingston (William Pierrepont). She is famous

for the lively "Letters" she wrote when abroad (published 1763-67), and for having introduced inoculation into England (1721). She married Edward Wortley Montague, Addison's friend, in 1712.

with whom Pope carried on an interesting correspondence. On their return from the East, the Montagues settled at Twickenham, and were on friendly terms with Pope, until the usual quarrel made them bitter enemies. Pope never married, but he delighted in female society. There were several ladies, any one of whom he might have been expected to marry. One of these was Judith Cowper, with whom he carried on a vigorous correspondence in 1722 and 1723; but in the latter year she married a colonel. Probably the objects of his most sincere attachment were the sisters Teresa and Martha Blount, daughters of an Oxfordshire squire. His affection for Martha Blount was sincere and lasting, and he left her at his death most of his property.

24. Between the "Iliad" and the "Odyssey," Pope undertook to edit an edition of "Shakespeare." It was published by Tonson in 1725, but it was by no means successful. It was strongly condemned by Lewis Theobald,¹ a leading critic, who afterwards issued a well-known edition of "Shakespeare," containing many happy emendations of the text. Theobald thus made Pope an enemy—one of those for whom his wrath was being laid up. The number of Pope's foes increased somewhat rapidly. He had now quarrelled with Dennis, with Addison, with Lady Mary Wortley Montague, with Colley Cibber,² the actor and poet, and with Theobald, the critic. To his old friend Swift, however, he was still faithful. The dean spent four months with him at Twickenham in 1726—a few months before he startled the world and made himself for ever famous with "Gulliver's Travels." Swift visited Pope again in the following year.

¹ Theobald, a minor poet (died 1744). His edition of Shakespeare appeared in 1733. Theobald was the first hero of the *Dunciad*.

² Colley Cibber, dramatist and actor (1671-1757). He was made Poet-laureate in 1730.

25. One result of Swift's visits was speedily seen in the publication of the second of the Scriblerus effusions—Pope's *Treatise on the Bathos, or Art of Sinking in Poetry*. It was a merciless scourging in pointed and vigorous prose of the small poets of the day—the men who were afterwards held up to scorn in the *Dunciad*. It increased the number and the bitterness of Pope's personal enemies. Ambrose Philips, whose "Pastorals" were ridiculed without stint or pity, hung up a rod for the critic's back at Button's tavern, where Addison used to preside; but the threat was a pretty safe one, as Pope never by any chance went there.

26. Then came the *Dunciad* itself, to which the *Bathos* had been a mere prelude. The whips of the prose work were exchanged for scorpions in the verse. Never before had such scathing and stinging satire been hurled against unlucky scribblers, and there has been nothing like it since. The nearest approach to it is Dryden's "Mac Flecknoe," the satire on which the *Dunciad* was founded.

27. The hero of the poem, when it first appeared, was Lewis Theobald, who had condemned Pope's "Shakespeare." Its publication brought Pope's enemies down on him in a host. His position has been compared to that of a man who has stirred a wasps' nest and has brought the wasps around his head in an angry swarm. Dennis, Theobald, Cibber, and the rank and file of jobbing poets were up in arms. These men held weekly meetings at their clubs to concoct letters and criticisms for "Mist's Weekly Journal" or "The Flying Post." One of the weakest of the replies was entitled "A Pop upon Pope"—a squib of which Lady Mary Wortley Montague gets the credit. Pope enjoyed the uproar, and made for his second edition a careful list of the papers "in which our author was abused."

28. For several years afterwards Pope's serious work consisted in the writing of the didactic poems grouped together by William Warburton, his first editor, under the title of *Moral Essays*. The most famous of these is *The Essay on Man*, which was undertaken at the suggestion, if not with the help, of Bolingbroke. The poem is really a system of ethics in verse; but though its versification is masterly, and some of its imagery is very fine, it is generally admitted to contain very poor philosophy: the poetry was Pope's, the philosophy was mainly Bolingbroke's; and to him the work was dedicated.

29. Such a work would have been more appropriately written in prose; and that Pope admitted. But he had two reasons for preferring verse—the one was that moral maxims were more striking and more easily remembered in verse than in prose; the other was that he was able to express himself with greater brevity and force in the metrical form. He judged wisely for his own fame. As a system of ethics in prose the *Essay on Man* would have been speedily forgotten. It is valued and will always be read for its brilliant expression of sound sentiments and commonplace thoughts in striking lines and memorable couplets. This character has made it one of the most frequently-quoted poems in the English language.

30. Most of the *Satires*, in imitation of those of Horace, were written in the same years as the *Moral Essays*. In these highly-finished poems, Pope did not confine himself to poets and critics, but freely attacked persons of rank and of note. Lady Mary Wortley Montague and her husband were savagely abused. Lord Hervey¹ was ridiculed as "Lord Fanny," and was added

¹ Lord Hervey, John Hervey, politician | "Memoirs of the Reign of George II,"
and minor poet (1696-1743). He wrote | (published 1843).

to the number of Pope's enemies. The longest of the satires was addressed to King George the Second, who was complimented in a strain of skilfully veiled irony. He prefixed to the Satires, as a prologue, in 1735, the famous *Epistle to Dr. Arbuthnot*, which he described as "a sort of bill of complaint, begun many years since, and drawn up by snatches, as the several occasions offered." It contained Pope's final reply to his detractors.

31. In one of these Satires, Pope boasted that he was

"Unplaced, unpensioned, no man's heir, or slave."

He declined to negotiate about a pension with Lord Halifax, and he afterwards refused a pension of £300 offered him by his friend, Secretary Craggs. He lived chiefly by his writings, and he was proud of his position as an independent man of letters. There was, however, one blot on his fame. It is an undoubted fact that he suppressed a passage in one of his Satires attacking the Duchess of Marlborough on her paying him £1,000. The one extenuating circumstance was that he used the money, not for himself, but to complete an investment for the benefit of his friend Martha Blount.

32. Death had been busy among the poet's friends of late. Gay died in 1732, and was sincerely mourned by Pope. His own mother, whose last days he affectionately tended, died in 1733, in the ninety-third year of her age. Arbuthnot died about a month after the publication of the *Epistle* addressed to him. His intercourse with Swift came to a close in 1740. After that, Swift was as good as dead, though he lived on under a cloud for nearly five years.

33. Not long after Arbuthnot's death, an unscrupulous publisher, Curl¹ by name, published a collection of Pope's

¹ Curl, Edmund, bookseller and scurrilous poet (died 1748).

letters. Nine years previously, the same man had issued without authority Pope's correspondence with Henry Cromwell. Pope professed to be very indignant on account of the new outrage, and offered a reward of £20 for the discovery of the traitor. There is some reason, however, to suspect that Pope himself planned the publication. He was fond of secrecy and strategy in the issuing of new works. The appearance of the pirated letters afforded a good excuse for the publication of an authorized edition in the following year, and it has been suggested that Pope invented the excuse in order to quicken the interest in his own volume. It is quite certain that Curll's edition contained alterations on the text which could have been got from no one but Pope himself.

34. Toward the end of his life, Pope found a new friend in William Warburton, who delighted him with his efforts to reconcile the *Essay on Man* with Theism and with orthodox religion. By Warburton's advice, Pope in 1741 added a fourth book to the *Dunciad*. In the new book, Colley Cibber the actor was again attacked. Cibber retaliated with an angry letter. Pope, thinking to crush his adversary at once and for ever, recast his poem, and made Cibber the hero of it instead of Theobald. It was a foolish revenge. The only effect of it was to spoil Pope's poem.

35. Pope's health declined rapidly in his later days. His spirits also fell low, and at last he could not bear to see any but his most intimate friends. After a life of extraordinary literary activity, he died on May 30, 1744, aged fifty-six. He died a sincere Roman Catholic, and he was buried in Twickenham Church. He left his manuscripts to Bolingbroke, his copyrights to Warburton, and most of his personal property to Martha Blount.

SUMMARY OF POPE'S LIFE AND WORKS.

Year. Age.

- 1688.....Born in Lombard Street, London, May 21.
 1696... 8...Is taught Latin and Greek by the family priest.
 1697... 9...Goes to school at Twyford, near Winchester.
 1698...10...Attends Mr. Deane's school in London—Sees Dryden at Will's.
 1700...12...Settles at Binfield, Windsor Forest—Writes *Ode on Solitude*.
 1701...13...Writes *Alcander, Prince of Rhodes*.
 1703...15 } Studies French and Italian in London—Settles at Binfield—
 1709...21 } Translations of classical and imitations of English poets.
 1704...16...Acquaintance with Sir William Trumbal—Writes the *Pastorals*.
 1709...21...Publication of the *Pastorals*.
 1710...22...Visits London.
 1711...23...*Essay on Criticism*—Acquaintance with Steele and Gay.
 1712...24...Introduced to Addison by Steele—*Rape of the Lock*—*The Messiah*.
 1713...25...Writes Prologue to Addison's "Cato"—*Windsor Forest* published—Acquaintance with Swift, Harley, Bolingbroke, etc.—*Ode for St. Cecilia's Day*—The "Scriblerus" Club: Memoirs of Martinus Scriblerus.
 1714...26...Death of Queen Anne—Scattering of the Scriblerus brotherhood—*Rape of the Lock* (enlarged)—*Temple of Fame*—Declines pension.
 1715...27... "Iliad," Books I-IV., published—Quarrel with Addison—Friendship with Lady Mary Wortley Montague.
 1716...28...Settles at Chiswick.
 1717...29...*Elegy to the Memory of an Unfortunate Lady*—Epistle of *Eloisa to Abelard*—First quarrel with Colley Cibber—Death of his father.
 1718...30...Settles at Twickenham with his mother.
 1720...32... "Iliad" completed, dedicated to Congreve—Dennis attacks him.
 1722...34...Correspondence with Judith Cowper.
 1725...37...Pope's edition of Shakespeare—Translation of the "Odyssey," with Fenton and Broome—Bolingbroke settles at Dawley.
 1726...38...Pope's correspondence with Henry Cromwell published by Curll—Swift at Twickenham for four months.
 1727...39...*Treatise on the Baths*—Quarrel with Ambrose Philips, and with Lady M. W. Montague—Swift again at Twickenham.
 1728...40...*The Dunciad*, with Theobald as hero.
 1730...42...*The Grub Street Journal* (continued till 1737).
 1732...44...*Essay on Man* (completed 1734)—Death of Gay.
 1733...45...*Imitations of Horace, Satire I.*—Death of Pope's mother.
 1734...46...Death of Dennis.
 1735...47...*Epistle to Dr. Arbuthnot*—Death of Arbuthnot.
 1736...48...Authorized edition of correspondence.
 1738...50...*Epilogue to the Satires*.
 1740...52...Close of correspondence with Swift—Meeting with Warburton.
 1742...54...Adds Book IV. to *The Dunciad*; Colley Cibber attacked.
 1743...55...*The Dunciad*, with Cibber as hero.
 1744...56...Pope dies, May 30.

SELECTIONS FROM POPE.

THE DUNCIAD.

* **The Date.**—*The Dunciad*, which is considered the greatest of satirical poems, was first published in 1728. It then consisted of only three books. A new edition was published in 1742, with a fourth book added. In 1743 the poem was recast, so as to make Cibber instead of Theobald the hero of it.

The Plan.—The main idea of the poem—that of a realm of Dulness with its presiding monarch—is undoubtedly taken from Dryden's *Mac Flecknoe*; but Pope's scheme is wider than Dryden's, and is worked out with much greater detail. The title of the poem is, of course, an imitation of the "Iliad" of Homer, and the "Lusiad" of Camoens, the Portuguese poet.

Upwards of one hundred persons are mentioned in the poem. Most of these were small men, of whom little is now known. Many of the allusions are therefore of little interest at the present day, except as examples of the skill and the firmness with which Pope could wield the knife. Those most prominently assailed, besides Cibber and Theobald, were John Dennis, "the critic," Charles Gildon, dramatic writer; Aaron Hill, author of "Zara," a tragedy; Thomas Cooke, Ambrose Philips, and the booksellers Curll and Lintot.

The Verse.—The poem is written in the heroic couplet, of which Pope was so great a master. The chief fault of the verse is that the couplets stand clear of each other too regularly. It would flow with greater swing and more grace if the thought more frequently overran the couplet, and if the sense did not always end with the line. Dryden gave great variety to his verse by this means, and in that respect he is superior to Pope.

PORTRAIT OF BAYS.

In each she marks her Image full exprest,
But chief in BAYS's¹ monster-breeding breast:
Bays, formed by nature stage and town to bless,
And act, and be, a coxcomb with success.
Dulness with transport eyes the lively dunce,
Remembering she herself was pertness once.
Now (shame to Fortune!) an ill run at play
Blanked his bold visage, and a thin third day:²
Swearing and supperless the hero sate,
Blasphemed his gods, the dice, and [cursed] his fate; 10

1 Bays, Cibber. It will be remembered that Dryden was satirized as "Bayes" by Shadwell. In both names there is an allu-

sion to the Laureate's crown of bay leaves.
2 Third day, of the performance of one of his plays.

Then gnawed his pen, then dashed it on the ground,
 Sinking from thought to thought, a vast profound ;
 Plunged for his sense, but found no bottom there ;
 Yet wrote and floundered on in mere despair.
 Round him much embryo, much abortion lay,
 Much future ode, and abdicated play ;
 Nonsense precipitate,¹ like running lead,
 That slipped through cracks and zig-zags of the head ;.....
 Next o'er his books his eyes began to roll,
 In pleasing memory of all he stole, 20
 How here he sipped, how there he plundered snug,
 And sucked all o'er, like an industrious bug.
 Here lay poor Fletcher's² half-eat scenes, and here
 The frippery of crucified Molière ;³
 There hapless Shakespeare, yet of Tibbald⁴ sore,
 Wished he had blotted⁵ for himself before.
 The rest on outside merit but presume,
 Or serve (like other fools) to fill a room ;
 Such with their shelves as due proportion hold,
 Or their fond parents drest in red and gold ; 30
 Or where the pictures for the page atone,
 And Quarles⁶ is saved by beauties not his own.

BAYS'S WORKS.

Of these twelve volumes, twelve of amplest size,
 Redeemed from tapers and defrauded pies,⁷
 Inspired he seizes ; these an altar raise ;
 An hecatomb⁸ of pure unsullied lays

1 Precipitate, thrown down, as a substance in solution is by chemical action.

2 Fletcher, John, dramatist (1576-1625). He wrote chiefly in partnership with Francis Beaumont.

3 Molière, French dramatist and actor (1622-1673).

4 Tibbald, Theobald, the critic ; a reference to his edition of Shakespeare.

5 Wished he had blotted. The players

used to boast that "Shakespeare never blotted a line," by making corrections. Ben Jonson wished he had blotted a thousand.

6 Quarles, Francis, author of "Emblems Divine and Moral" (1592-1644).

7 Redeemed from tapers, etc., saved from the match-maker and the pastry-cook.

8 Hecatomb, a sacrifice of many victims ; literally, of one hundred.

That altar crowns ; a folio common-place
 Found¹ the whole pile, of all his works the base ;
 Quartos, octavos, shape the lessening pyre ;
 A twisted birth-day ode completes the spire. 40

Then he : " Great tamer of all human art !
 First in my care and ever at my heart ;
 Dulness ! whose good cause I yet defend,
 With whom my Muse began, with whom shall end.
 E'er since Sir Fopling's periwig² was praise,
 To the last honour of the Butt and Bays :
 O thou ! of business the directing soul !
 To this our head like bias³ to the bowl,
 Which, as more ponderous, made its aim more true,
 Obliquely waddling to the mark in view : 50
 O ! ever gracious to perplexed mankind,
 Still spread a healing mist before the mind ;
 And, lest we err by wit's wild dancing light,
 Secure us kindly in our native night.
 Or, if to wit a coxcomb make pretence,
 Guard the sure barrier between that and sense ;
 Or quite unravel all the reasoning thread,
 And hang some curious cobweb in its stead !
 As, forced from wind-guns, lead itself can fly,
 And ponderous slugs cut swiftly through the sky ; 60
 As clocks to weight their nimble motion owe,
 The wheels above urged by the load below :
 Me emptiness and dulness could inspire,
 And were my elasticity and fire.
 Some demon stole my pen (forgive the offence)
 And once betrayed me into common sense :⁴

1 Founds, forms the foundation of.

2 Sir Fopling's periwig, a very notable full-bottomed wig worn by Cibber when acting in his play "The Fool in Fashion."

3 Like bias, etc., a reference to the game of bowls, in which the bias on

one side causes the bowl to describe a curve.

4 Betrayed me into common sense. Compare with Dryden's line—

"But Shadwell never deviates into sense.

Else all my prose and verse were much the same :
 This, prose on stilts ; that, poetry fallen lame.
 Did on the stage my fops appear confined ?
 My life gave ampler lessons to mankind. 70
 Did the dead letter unsuccessful prove ?
 The brisk example never failed to move.
 Yet sure had Heaven decreed to save the state,
 Heaven had decreed these works a longer date.
 Could Troy be saved by any single hand,
 This grey-goose weapon must have made her stand.
 What can I now ? my Fletcher¹ cast aside,
 Take up the Bible, once my better guide ?
 Or tread the path by venturous heroes trod,
 This box my thunder, this right hand my God ? 80
 Or chaired at White's² amidst the doctors sit,
 Teach oaths to gamesters, and to nobles wit ?

He then addresses his works in these lines :—

“ O ! pass more innocent, in infant state,
 To the mild limbo of our father Tate :
 Or peaceably forgot, at once be blest
 In Shadwell's bosom with eternal Rest !
 Soon to that mass of nonsense to return,
 Where things destroyed are swept to things unborn.”
 With that, a tear (portentous sign of grace !)
 Stole from the master of the sevenfold face ; 90
 And thrice he lifted high the birth-day brand,
 And thrice he dropt it from his quivering hand ;
 Then lights the structure, with averted eyes :
 The rolling smoke involves the sacrifice.
 The opening clouds disclose each work by turns :
 Now flames the Cid,³ and now Perolla burns ;

1 My Fletcher. A familiar way of speaking of a favourite author. But Pope said Cibber “had a better title to call Fletcher *his own*, having made so free with him.”

2 White's, a well-known Tory coffee-house, founded 1698.

3 Cid, Perolla, etc., Cibber's plays, or characters in them.

Great Cæsar roars, and hisses in the fires ;
 King John in silence modestly expires ;
 No merit now the dear Nonjuror¹ claims,
 Molière's old stubble in a moment flames. 100
 Tears gushed again, as from pale Priam's² eyes,
 When the last blaze sent Ilion to the skies.

Roused by the light, old Dulness heaved the head,
 Then snatched a sheet of "Thulë"³ from her bed ;
 Sudden she flies, and whelms it o'er the pyre :
 Down sink the flames, and with a hiss expire.

AN ESSAY ON CRITICISM.

'Tis hard to say if greater want of skill
 Appear in writing or in judging ill ;
 But, of the two, less dangerous is the offence
 To tire our patience, than mislead our sense.
 Some few in that, but numbers err in this,
 Ten censure wrong for one who writes amiss ;
 A fool might once himself alone expose,
 Now one in verse makes many more in prose.....

A *little learning* is a dangerous thing ;
 Drink deep, or taste not the Pierian⁴ spring : 10
 There shallow draughts intoxicate the brain,
 And drinking largely sobers us again.
 Fired at first sight with what the Muse imparts,
 In fearless youth we tempt the heights of arts,
 While from the bounded level of our mind
 Short views we take, nor see the lengths behind ;

1 Nonjuror, etc., "a comedy," said Pope, "threshed out of Molière's 'Tartuffe.'"

2 Priam, King of Troy (Ilion). (See "Sir Roger at the Play," and notes, above, page 214.)

3 "Thulë," a poem, by Ambrose Philips. (352)

It is so heavy that it extinguishes the fire consuming Bays's works.

4 Pierian, in Pieria, on the coast of Macedonia, an early seat of the worship of the Muses, who are thence called Pierides. The Pierian spring is thus the fountain of poetry, art, and science.

But more advanced, behold with strange surprise
 New distant scenes of endless science rise !
 So pleased at first the towering Alps we try,
 Mount o'er the vales, and seem to tread the sky, 20
 The eternal snows appear already past,
 And the first clouds and mountains seem the last ;
 But, those attained, we tremble to survey
 The growing labours of the lengthened way,
 The increasing prospect tires our wandering eyes,
 Hills peep o'er hills, and Alps on Alps¹ arise !.....

But most by numbers² judge a poet's song ;
 And smooth or rough, with them is right or wrong :
 In the bright Muse though thousand charms conspire,
 Her voice is all these tuneful fools admire ; 30
 Who haunt Parnassus³ but to please their ear,
 Not mend their minds ; as some to Church repair,
 Not for the doctrine, but the music there.
 These equal syllables alone require,
 Though oft the ear the open vowels tire ;
 While expletives their feeble aid do join ;
 And ten low words⁴ oft creep in one dull line :
 While they ring round the same unvaried chimes,
 With sure returns of still expected rhymes ;
 Where'er you find " the cooling western breeze," 40
 In the next line, it " whispers through the trees :"
 If crystal streams " with pleasing murmurs creep,"
 The reader's threatened (not in vain) with " sleep :"
 Then, at the last and only couplet fraught
 With some unmeaning thing they call a thought,

1 Alps on Alps arise. The passage is a fine description of what one experiences in climbing a lofty mountain. The application to the ascent of the hill of knowledge is evident. Dr. Johnson considered this simile the finest in English poetry.

2 By numbers, by the rhythm or flow of the verse.

3 Parnassus, a famous mountain in Greece, the chief seat of Apollo and the Muses.

4 Ten low words, the line exemplifies the peculiarity.

A needless Alexandrine ends the song
 That, like a wounded snake, drags its slow length along.¹
 Leave such to tune their own dull rhymes, and know
 What's roundly smooth or languishingly slow ;
 And praise the easy vigour of a line, 50
 Where Denham's strength, and Waller's² sweetness join.
 True ease in writing comes from art, not chance ;
 As those move easiest who have learned to dance.
 'Tis not enough no harshness gives offence,
 The sound must seem an echo to the sense :
 Soft is the strain when Zephyr³ gently blows,
 And the smooth stream in smoother numbers flows ;
 But when loud surges lash the sounding shore,
 The hoarse, rough verse⁴ should like the torrent roar ;
 When Ajax⁵ strives some rock's vast weight to throw, 60
 The line too labours, and the words move slow ;
 Not so, when swift Camilla⁶ scours the plain,
 Flies o'er the unbending corn, and skims along the main.
 Hear how Timotheus'⁷ varied lays surprise,
 And bid alternate passions fall and rise !
 While, at each change, the son of Libyan Jove⁸
 Now burns with glory, and then melts with love,
 Now his fierce eyes with sparkling fury glow,
 Now sighs steal out, and tears begin to flow :
 Persians and Greeks like turns of nature found, 70
 And the world's victor stood subdued by sound !

1 That, etc. This line is an Alexandrine,—a verse of twelve syllables, so called from its being used in an old French poem on *Alexander the Great*.

2 Waller, Edmund (1605-1687). Wrote love poems.

3 Zephyr, a soft westerly breeze.

4 The hoarse, rough verse, etc., an example (as line 57 also is) of how the sound may seem "an echo to the sense."

5 Ajax, one of the most powerful of the

Greeks at the siege of Troy; a type of strength in labour.

6 Camilla, one of the swift-footed servants of Diana, the goddess of light; type of swiftness.

7 Timotheus, a famous musician and poet of Miletus. He is celebrated in Dryden's "Alexander's Feast," of which the above lines are an obvious echo.

8 Son of Libyan Jove, Alexander the Great.

The power of music all our hearts allow,
And what Timotheus was,¹ is DRYDEN now.

APHORISMS AND METAPHORS.

FROM THE "ESSAY ON MAN."

1. Expatiate free o'er all this scene of man ;
A mighty maze ! but not without a plan.
2. Eye Nature's walks, shoot folly as it flies,
And catch the manners living as they rise.
3. Heaven from all creatures hides the book of Fate.
4. Who sees with equal eye, as God of all,
A hero perish, or a sparrow fall.
5. Hope springs eternal in the human breast :
Man never is, but always to be blest.
6. Far as the solar walk or milky way.
7. Die of a rose in aromatic pain.
8. The spider's touch, how exquisitely fine !
Feels at each thread, and lives along the line !
9. What thin partitions sense from thought divide.
10. And spite of pride, in erring reason's spite,
One truth is clear, Whatever is, is right.
11. Know then thyself, presume not God to scan ;
The proper study of mankind is man.
12. Behold the child, by Nature's kindly law,
Pleased with a rattle, tickled with a straw.
13. For forms of government let fools contest ;
Whate'er is best administered is best.
14. Order is Heaven's first law.
15. Honour and shame from no condition rise ;
Act well your part, there all the honour lies.
16. Worth makes the man, and want of it the fellow ;
The rest is all but leather or prunello.

¹ What Timotheus was, etc. Dryden exercised over Alexander—rather, that Dryden now wields the same power that Timotheus den represents Timotheus as exercising.

17. What can ennoble sots, or slaves, or cowards?
Alas! not all the blood of all the Howards.
18. A wit's a feather, and a chief a rod;
An honest man's the noblest work of God.
19. If parts allure thee, think how Bacon shined,
The wisest, brightest, meanest of mankind!
20. Know then this truth (enough for man to know),
"Virtue alone is happiness below."
21. Slave to no sect, who takes no private road,
But looks through nature up to nature's God.
22. Formed by thy converse, happily to steer
From grave to gay, from lively to severe.
23. Thou wert my guide, philosopher, and friend.

THE DYING CHRISTIAN TO HIS SOUL.

1. Vital spark of heavenly flame,
Quit, O quit this mortal frame:
Trembling, hoping, lingering, flying—
O the pain, the bliss of dying!
Cease, fond Nature, cease thy strife,
And let me languish into life!
2. Hark! they whisper; angels say,
"Sister spirit, come away!"
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my soul, can this be death?
3. The world recedes: it disappears!
Heaven opens on my eyes! my ears
With sounds seraphic ring:
Lend, lend your wings! I mount! I fly!
O Grave! where is thy victory?
O Death! where is thy sting?

WRITERS CONTEMPORARY

WITH THE

GREAT AUTHORS FROM CHAUCER TO POPE.

JOHN WICLIF.

BORN 1324—DIED 1384.

John Wiclif, the first translator of the whole Bible into English, was born at Wiclif, in Yorkshire, about 1324. He entered Queen's College, Oxford, in 1340, and afterwards removed to Merton College, where he obtained a Fellowship. In 1361 he became Master of Balliol College, and in 1365 Warden of Canterbury Hall. He soon made himself conspicuous by preaching and writing against the wicked practices of the begging friars, and against the corrupt doctrines of the clergy. In 1377, having been appointed Rector of Lutterworth, in Leicestershire, he was charged with heresy; but he was supported by John of Gaunt, Duke of Lancaster, and the storm passed. In the following year, the Pope issued five bulls against him; but he was not silenced till 1381, when his class-room at Oxford was closed. Then he retired to Lutterworth, and employed himself in parish work and in translating the Bible. He died on the last day of the year 1384. He wrote numerous tracts and treatises in English, and many Latin works. His English is strong and rugged, and appeals to the common people, and he is often called "the father of English prose."

FROM THE GOSPEL OF ST. LUKE.

CHAPTER XXIV. 1-10.

Wiclif's Version.

1. But in o day of the woke ful
eerli thei camen to the graue, and
broughten swete smelling spices that
thei hadden arayed.

2. And thei founden the stoon
turnyd away fro the graue.

3. And thei geden in and foundun
not the bodi of the Lord Jhesus.

4. And it was don, the while thei
weren astonyed in thought of this
thing, lo twey men stodun bisidis
hem in schynyng cloth.

Authorized Version.

1. Now upon the first day of the
week, very early in the morning,
they came unto the sepulchre, bring-
ing the spices which they had pre-
pared, and certain others with them.

2. And they found the stone rolled
away from the sepulchre.

3. And they entered in, and found
not the body of the Lord Jesus.

4. And it came to pass, as they
were much perplexed thereabout,
behold, two men stood by them in
shining garments:



JOHN WICLIF.

5. And whanne thei dredden and bowiden her semblaunt into erthe, thei seiden to hem, What seeken ye him that lyueth with deede men?

6. He is not here; but he is risun: haue ye minde how he spak to you whanne he was yit in Golilee,

7. And seide, For it behoueth mannes Sone to be bitakun into the hondis of synful men: and to be crucified; and the thridde day to rise agen.

8. And thei bethoughten on hise wordis,

9. And thei geden agen fro the graue: and teelden alle these thingis to the ellevene and to alle othere.

10. And there was Marye Maudeleyn and Jone and Marye of James, and othere wymmen that weren with hem, that seiden to Apostlis these thingis,

5. And as they were afraid, and bowed down their faces to the earth, they said unto them, Why seek ye the living among the dead?

6. He is not here, but is risen: remember how he spake unto you when he was yet in Galilee,

7. Saying, The Son of man must be delivered into the hands of sinful men, and be crucified, and the third day rise again.

8. And they remembered his words,

9. And returned from the sepulchre, and told all these things unto the eleven, and to all the rest.

10. It was Mary Magdalene, and Joanna, and Mary the mother of James, and other women that were with them, which told these things unto the apostles,

RICHARD HOOKER.

BORN 1553—DIED 1600.

Richard Hooker, the first great writer of modern English prose, was born near Exeter in 1553. He was educated at Oxford, where, after taking his degree, he became deputy-Professor of Hebrew. In 1585, he was appointed Master of the Temple, in London, where he preached in the forenoon, while Walter Travers, a strict Calvinist, preached in the afternoon. Their habit of preaching at or against each other led to the interference of Archbishop Whitgift, who suspended Travers from preaching. Out of this conflict grew Hooker's great work, *Of the Laws of Ecclesiastical Polity*, as the following letter to the archbishop explains. He was removed to a rural rectory, where most of his work was written. He died in 1600.

LETTER TO ARCHBISHOP WHITGIFT.

1. When I lost the freedom of my cell, which was my college, yet I found some degree of it in my quiet country parsonage. But I am weary of the noise and oppositions of this place; and, indeed, God and nature did not intend me for contentions, but for study and quietness. And, my lord, my particular contests here with Mr. Travers have proved the more unpleasant to me, because I believe him to be a good man; and that belief hath occasioned me to examine mine own conscience concerning his opinions.

2. And to satisfy that, I have consulted the holy Scripture, and other laws, both human and divine, whether the conscience of him and others of his judgment ought to be so far complied with by us as to alter our frame of Church government, our manner of God's worship, our praising and praying to him, and our established ceremonies, as often as their tender consciences shall require us.

3. And in this examination I have not only satisfied myself, but have begun a treatise in which I intend the satisfaction of others, by a demonstration of the reasonableness of our laws of ecclesiastical polity.¹ But, my lord, I shall never be able to finish what I have begun, unless I be removed into some quiet

¹ Ecclesiastical polity, Church government.

parsonage, where I may see God's blessings spring out of my mother earth, and eat my own bread in peace and privacy: a place where I may, without disturbance, meditate my approaching mortality,¹ and that great account which all flesh must give at the last day to the God of all spirits.

CHRISTOPHER MARLOWE.

BORN 1564—DIED 1593.

Christopher Marlowe was born at Canterbury, February 26, 1563-4. He was educated at the King's School, Canterbury, and at Bennet College, Cambridge, where he graduated B.A. 1583. Marlowe was the greatest English dramatist before Shakespeare. He infused into the drama both passion and poetry. His stately blank verse was described by Ben Jonson as "Marlowe's mighty line." His chief dramas were *Tamburlaine the Great*, *The Life and Death of Dr. Faustus*, *The Jew of Malta*, and *Edward II.*, which are associated with the triumphs of Edward Alleyn, the greatest actor of his day, and the founder of Dulwich College. He was stabbed in a tavern brawl, and died June 1, 1593.

THE PASSIONATE SHEPHERD TO HIS LOVE.

1. Come live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
Woods or steepy mountains yields.

2. And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing 'madrigals.

[songs.

3. And I will make thee beds of roses,
And a thousand fragrant posies;
A cap of flowers, and a 'kirtle
Embroidered all with leaves of myrtle:

[gown.

4. A gown made of the finest wool,
Which from our pretty lambs we pull;

¹ Mortality, death.

Fair lined slippers for the cold,
With buckles of the purest gold :

5. A belt of straw and ivy buds,
With coral clasps, and amber studs :
And if these pleasures may thee move,
Come live with me, and be my love.
6. The shepherd swains shall dance and sing,
For thy delight, each May-morning :
If these delights thy mind may move,
Then live with me, and be my love.

SIR WALTER RALEGH.

BORN 1552—DIED 1618.

Sir Walter Raleigh was born at the farm of Hayes, Devonshire, in 1552. His youth, like his whole life, was marked by a love of learning and a love of adventure. He entered the army at the age of seventeen, and served in France and the Netherlands. His handsome person and courtly manners gained for him the friendship of Queen Elizabeth. He undertook several exploring expeditions to America, and he was one of the band of heroes that defeated the Spanish Armada. He was accused of plotting against James the First and in favour of Arabella Stewart in 1603, and was imprisoned in the Tower for twelve years. He was released that he might undertake an expedition to South America ; but three years later he was executed on his former sentence, October 29, 1618. His chief work was *A History of the World*, written in the Tower. The following poem was a reply to that of Marlowe, above.

THE NYMPH'S REPLY.

1. If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee, and be thy love.
2. But Time drives flocks from field to fold,
When rivers rage and rocks grow cold ;

And 'Philomel becometh dumb,
The rest complain of cares to come.

[the nightingale.

3. The flowers do fade, and wanton fields
To wayward winter reckoning yields;
A honey tongue—a heart of gall,
Is fancy's spring, but sorrow's 'fall.

[autumn.

4. Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies,
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.
5. Thy belt of straw and ivy buds,
Thy coral clasps and amber studs;
All these in me no means can move
To come to thee, and be thy love.
6. But could youth last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee, and be thy love.

BEN JONSON.

BORN 1573—DIED 1637.

Ben Jonson, the friend of Shakespeare, was born in 1573. After leaving Westminster School he was put to work with his step-father, who was a bricklayer. Tiring of that, he entered the army, and served with distinction in the Low Countries. He then spent a short time at Cambridge. After that he became an actor in London; but he did not succeed, and at last he found his true calling as a writer of plays. He was the first great master of the comedy of domestic life. His best comedies are *Every Man in his Humour*, in which Shakespeare acted in 1598; *Volpone, or the Fox*; *Epicene, or the Silent Woman*; and *The Alchemist*. He also wrote classical tragedies—*Sejanus*, in which Shakespeare acted in 1603; and *Catiline*. He died in 1637, and was buried in Westminster Abbey, his sole epitaph bearing the words,—

“O RARE BEN JONSON!”

TO CELIA.

[This song is, in part, a translation or adaptation from the Greek.]

1. Drink to me only with thine eyes,
 And I will pledge with mine ;
 Or leave a kiss but in the cup,
 And I'll not look for wine.
 The thirst that from the soul doth rise,
 Doth ask a drink divine ;
 But might I of Jove's nectar sup,
 I would not change for thine.

2. I sent thee late a rosy wreath,
 Not so much honouring thee,
 As giving it a hope that there
 It could not withered be.
 But thou thereon didst only breathe,
 And sent'st it back to me ;
 Since when, it grows, and smells, I swear,
 Not of itself, but thee.

EPITAPH ON THE COUNTESS OF PEMBROKE.

[The Countess of Pembroke here celebrated was Mary Sidney, sister of Sir Philip Sidney, and a beautiful, gentle, and accomplished woman. She married Henry, Earl of Pembroke, in 1576 ; and their son, the Pembroke of the poem, was a friend of Shakespeare and Ben Jonson. Sir Philip Sidney's "Arcadia" was written for her, its full title being "The Countess of Pembroke's Arcadia." She wrote poetry and religious works ; and she died at an advanced age in 1621.]

Underneath this sable hearse
 Lies the subject of all verse,
 Sidney's sister, Pembroke's mother.
 Death ! ere thou hast slain another,
 Learned, and fair, and good as she,
 Time shall throw a dart at thee.



BEN JONSON.

HOW TO SAVE THE COST OF AN ARMY.

Bobadil. I will tell you, sir, by the way of private, and under seal, I am a gentleman, and live here obscure, and to myself; but were I known to her majesty and the lords (observe me), I would undertake, upon this poor head and life, for the public benefit of the state, not only to spare the entire lives of her subjects in general, but to save the one-half, nay, three parts of her yearly charge in holding war, and against what enemy soever. And how would I do it, think you?

E. Knowell. Nay, I know not, nor can I conceive.

Bob. Why, thus, sir. I would select nineteen more, to myself, throughout the land; gentlemen they should be of good spirit, strong and able constitution; I would choose them by an instinct, a character that I have: and I would teach these nineteen the special rules—as your punto, your reverso,¹ your

¹ Your punto, your reverso, etc., different guards and attacks in fencing.

stoccata, your imbroccato, your passado, your montanto—till they could all play very near, or altogether as well as myself. This done, say the enemy were forty thousand strong, we twenty would come into the field the tenth of March or thereabouts; and we would challenge twenty of the enemy; they could not in their honour refuse us; well, we would kill them: challenge twenty more, kill them; twenty more, kill them; twenty more, kill them too; and thus would we kill every man his twenty a day, that's twenty score; twenty score, that's two hundred; two hundred a day, five days a thousand; forty thousand; forty times five, five times forty, two hundred days kills them all up by computation. And this will I venture my poor gentleman-like carcass to perform, provided there be no treason practised upon us by fair and discreet manhood; that is, civilly by the sword.

SAMUEL BUTLER.

BORN 1612—DIED 1680.

Butler's *Hudibras* is the best burlesque poem in the English language. It was written to ridicule the Puritans and their leaders. Such works seldom survive the occasion of their being written; but *Hudibras* is a classic, and is still read for its overflowing wit, its learning, its shrewdness, and its happy illustrations. Samuel Butler was born in 1612, at Strensham, Worcestershire. He was for a short time at Cambridge University. During the Commonwealth, he was tutor in the family of Sir Samuel Luke, one of Cromwell's officers, who was the original of Sir Hudibras. After the Restoration, he was appointed steward of Ludlow Castle. He spent his later years in poverty and obscurity in London, where he died in 1680.

DESCRIPTION OF SIR HUDIBRAS.

When civil 'dudgeon first grew high, [anger.
 And men fell out they knew not why;
 When hard words, jealousies, and fears,
 Set folks together by the ears,
 And made them fight, like mad or drunk,
 For Dame Religion as for 'punk; [punch.

Whose honesty they all durst swear for,
 Though not a man of them knew wherefore ;
 When Gospel-trumpeter, surrounded
 With long-eared rout,¹ to battle sounded ; 10
 And pulpit, drum ecclesiastic,
 Was beat with fist instead of a stick ;
 Then did Sir Knight abandon dwelling,
 And out he rode 'a-colonelling. [*a-soldiering.*]

A wight he was, whose very sight would
 Entitle him Mirror of Knighthood,
 That never bowed his stubborn knee
 To anything but chivalry,
 Nor put up blow, but that which laid
 Right Worshipful on shoulder blade ; 20
 Chief of domestic knights and 'errant, [*wandering.*
 Either for 'cartel or for warrant ; [*challenge.*
 Great on the bench, great in the saddle,
 That could as well bind o'er as swaddle ;
 Mighty he was at both of these,
 And styled of War, as well as Peace :
 (So some rats, of amphibious nature,
 Are either for the land or water.)
 But here our authors make a doubt
 Whether he were more wise or stout : 30
 Some hold the one, and some the other,
 But howsoe'er they make a 'pother, [*fuss.*
 The difference was so small, his brain
 Outweighed his rage but half a grain ;
 Which made some take him for a tool
 That knaves do work with, called a Fool.
 For't has been held by many, that
 As Montaigne,² playing with his cat,

¹ Long-eared rout. The ears of the Roundheads appeared to be long, on account of the hair being so closely cropped.

² Montaigne, a great French philosopher and writer (1533-1592).

Complains she thought him but an ass,
 Much more she would Sir Hudibras :
 (For that's the name our valiant Knight
 To all his challenges did write.)
 But they're mistaken very much ;
 'Tis plain enough he was not such.

40

We grant, although he had much wit,
 He was very shy of using it,
 As being loth to wear it out,
 And therefore bore it not about ;
 Unless on holidays or so,
 As men their best apparel do.
 Besides, 'tis known he could speak Greek
 As naturally as pigs squeak ;
 That Latin was no more 'difficile,
 Than to a blackbird 'tis to whistle :
 Being rich in both, he never scanted
 His bounty unto such as wanted ;
 But much of either would afford
 To many that had not one word.

50

[difficult.

He was in logic a great critic,
 Profoundly skilled in analytic ;
 He could distinguish, and divide
 A hair 'twixt south and south-west side ;
 On either which he would dispute,
 Confute, change hands, and still confute :
 He'd undertake to prove, by force
 Of argument, a man's no horse ;
 He'd prove a buzzard is no fowl,
 And that a lord may be an owl ;
 A calf an alderman, a goose a justice,
 And rooks Committee-men and Trustees.
 He'd run in debt by disputation,
 And pay with ratiocination :

60

70

All this by syllogism,¹ true
 In mood and figure, he would do.
 For rhetoric, he could not ope
 His mouth, but out there flew a trope;²
 And when he happened to break off
 I' the middle of his speech, or cough,³
 He had hard words ready to show why,
 And tell what rules he did it by; 80
 Else, when with greatest art he spoke,
 You'd think he talked like other folk;
 For all a rhetorician's rules
 Teach nothing but to name his tools.

SIR RICHARD STEELE.

BORN 1672—DIED 1729.

Richard Steele was born in 1672 at Dublin, while his father, an Englishman, was there, but in what capacity is not known. He and Addison met as boys at the Charter-house School, and they were close friends all through life. He entered the army as a private in the Horse Guards, and rose to the rank of captain. He then threw himself into the fashionable life of London. He was always jovial and light-hearted, and generally in debt. He wrote several comedies, the best of which is *The Conscious Lovers*; but he is most famous as an essayist in connection with "The Tatler," "The Spectator," and "The Guardian," most of which (as well as several other periodicals) he organized and edited. In this work he was associated with Addison, Swift, Pope, Berkeley, Tickell, Budgell, and the other literary men of the day. Harley appointed him Royal Gazetteer, and he afterwards became a Commissioner of the Stamp Office. In 1713 he was returned as M.P. for Stockbridge; but for writing a pamphlet, *The Crisis*, in which he cast doubts on the Protestantism of the Government, he was expelled from the House of Commons (1714). He was knighted by George the First in 1715. His quarrel with Addison about the Peerage Bill is referred to in the Life of Addison (p. 208). His health having given way, he retired to an estate in Wales left him by his second wife, and there he died in 1729.

1 Syllogism, logical form of reasoning.

2 Trope, a figure of speech.

3 Or cough. It was a fashion at that

 time among some preachers to cough or
 clear the throat at certain passages, in
 order to produce an effect.

ON STORY-TELLING.

1. I have often thought that a story-teller is born, as well as a poet.¹ It is, I think, certain that some men have such a peculiar cast of mind that they see things in another light than men of grave dispositions. Men of a lively imagination and a mirthful temper will represent things to their hearers in the same manner as they themselves were affected with them ; and whereas serious spirits might, perhaps, have been disgusted at the sight of some odd occurrences in life, yet the very same occurrences shall please them in a well-told story, where the disagreeable parts of the images are concealed, and those only which are pleasing exhibited to the fancy. Story-telling is therefore not an art, but what we call a "knack ;" it doth not so much subsist upon wit as upon humour ; and I will add, that it is not perfect without proper gesticulations² of the body, which naturally attend such merry emotions of the mind.

2. I know very well that a certain gravity of countenance sets some stories off to advantage, where the hearer is to be surprised in the end. But this is by no means a general rule ; for it is frequently convenient to aid and assist by cheerful looks and whimsical agitations.³ I will go yet further, and affirm that the success of a story very often depends upon the make of the body, and the formation of the features of him who relates it.....

3. A little circumstance in the complexion of dress of the man you are talking of sets his image before the hearer, if it be aptly chosen for the story. Thus, I remember Tom Lizard, after having made his sisters merry with an account of a formal old man's way of complimenting, owned very frankly that his story would not have been worth one farthing if he had made the hat of him whom he represented one inch narrower.

1 As well as a poet. This refers to the saying, "A poet is born, not made" (in Latin, *Poeta nascitur, non fit*).

2 Gesticulations, gestures ; movements.

3 Whimsical agitations, odd grimaces or play of features.

4. Besides the marking distinct characters, and selecting pertinent circumstances, it is likewise necessary to leave off in time and end smartly, so that there is a kind of drama in the forming of a story; and the manner of conducting and pointing it is the same as in an epigram.¹ It is a miserable thing, after one hath raised the expectation of the company by humorous characters and a pretty conceit, to pursue the matter too far. There is no retreating; and how poor is it for a story-teller to end his relation by saying, "That's all!"

JONATHAN SWIFT.

BORN 1667—DIED 1745.

Jonathan Swift, the author of *Gulliver's Travels* and *The Tale of a Tub*, was born on November 30, 1667, in Dublin, of English parents. He acted for some years as Secretary to Sir William Temple. In 1695 he entered the Church, and obtained a small living in Ireland. In 1701, at the age of thirty-four, he began to write pamphlets on public questions. He was one of the most powerful political writers of his time, but he was often coarse. He supported the Whigs in hope of preferment; but when that failed, he joined the Tories, and received from them the Deanery of St. Patrick's in 1713. His chief work is *Gulliver*, begun in 1722 and published in 1727. He intended it as a satire on English society and on political life. In 1740 he lost his reason, and he died in 1745.

GULLIVER IN LILLIPUT.

1. I advanced forward near half a mile [from the shore], but could not discover any sign of houses or inhabitants; at least, I was in so weak a condition that I did not observe them. I was extremely tired, and with that, and the heat of the weather, and about half a pint of brandy that I drank as I left the ship, I found myself much inclined to sleep. I lay down on the grass, which was very short and soft, where I slept sounder than ever I remembered to have done in my life, and, as I reckoned, about nine hours; for when I awaked it was just daylight.

¹ Epigram, a poem with a witty ending.

2. I attempted to rise, but was not able to stir; for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground, and my hair, which was long and thick, tied down in the same manner. I likewise felt several slender ligatures¹ across my body, from my arm-pits to my thighs. I could only look upwards; the sun began to grow hot, and the light offended my eyes. I heard a confused noise about me; but, in the posture I lay, could see nothing except the sky.

3. In a little time I felt something alive moving on my left leg, which, advancing gently forward over my breast, came almost up to my chin; when, bending my eyes downward as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. In the meantime, I felt at least forty more of the same kind (as I conjectured) following the first. I was in the utmost astonishment, and roared so loud that they all ran back in a fright; and some of them, as I was afterwards told, were hurt with the falls they got by leaping from my sides upon the ground.

4. However, they soon returned, and one of them, who ventured so far as to get a full sight of my face, lifting up his hands and eyes by way of admiration, cried out in a shrill but distinct voice, *Hekinah degul*; the others repeated the same words several times, but I then knew not what they meant. I lay all this while, as the reader may believe, in great uneasiness. At length, struggling to get loose, I had the fortune to break the strings and wrench out the pegs that fastened my left arm to the ground—for by lifting it to my face, I discovered the methods they had taken to bind me; at the same time, with a violent pull, which gave me excessive pain, I a little loosened the strings that tied down my hair on the left side, so that I was just able to turn my head about two inches.

5. But the creatures ran off a second time, before I could

¹ Ligatures, bandages.

seize them: whereupon there was a great shout in a very shrill accent, and after it ceased I heard one of them cry aloud, *Tolgo phonac*; when in an instant I felt above a hundred arrows discharged on my left hand, which pricked me like so many needles; and besides, they shot another flight into the air, as we do bombs in Europe, whereof many, I suppose, fell on my body (though I felt them not), and some on my face, which I immediately covered with my left hand.

6. When this shower of arrows was over, I fell a-groaning with grief and pain; and then striving again to get loose, they discharged another volley larger than the first, and some of them attempted with spears to stick me in the sides; but by good luck I had on me a buff jerkin, which they could not pierce. I thought it the most prudent method to lie still, and my design was to continue so till night, when, my left hand being already loose, I could easily free myself; and as for the inhabitants, I had reason to believe I might be a match for the greatest army they could bring against me, if they were all of the same size with him that I saw. But fortune disposed otherwise of me.

7. When the people observed I was quiet, they discharged no more arrows: but by the noise I heard, I knew their numbers increased; and about four yards from me, over against my right ear, I heard a knocking for above an hour, like that of people at work, when, turning my head that way as well as the pegs and strings would permit me, I saw a stage erected, about a foot and a half from the ground, capable of holding four of the inhabitants, with two or three ladders to mount it; from whence one of them, who seemed to be a person of quality, made me a long speech, whereof I understood not one syllable.

8. But I should have mentioned, that before the principal person began his oration, he cried out three times, *Langro dehul san* (these words and the former were afterwards repeated and explained to me). Whereupon, immediately about fifty of the inhabitants came and cut the strings that fastened the left side

of my head, which gave me the liberty of turning it to the right, and of observing the person and gesture of him that was to speak. He appeared to be of a middle age, and taller than any of the other three who attended him, whereof one was a page that held up his train, and seemed to be somewhat longer than my middle finger; the other two stood one on each side to support him. He acted every part of an orator, and I could observe many periods of threatenings, and others of promises, pity, and kindness.

9. I answered in a few words, but in the most submissive manner, lifting up my left hand and both my eyes to the sun, as calling him for a witness; and being almost famished with hunger, having not eaten a morsel for some hours before I left the ship, I found the demands of nature so strong upon me that I could not forbear showing my impatience (perhaps against the strict rules of decency) by putting my finger frequently to my mouth, to signify that I wanted food.

10. The *hurgo* (for so they call a great lord, as I afterwards learnt) understood me very well. He descended from the stage, and commanded that several ladders should be applied to my sides; on which above a hundred of the inhabitants mounted, and walked towards my mouth, laden with baskets full of meat, which had been provided and sent thither by the king's orders, upon the first intelligence he received of me. I observed there was the flesh of several animals, but I could not distinguish them by the taste. There were shoulders, legs, and loins, shaped like those of mutton, and very well dressed, but smaller than the wings of a lark. I ate them by two or three at a mouthful, and took three loaves at a time, about the bigness of musket bullets. They supplied me as fast as they could, showing a thousand marks of wonder and astonishment at my bulk and appetite.

11. I then made another sign, that I wanted drink. They found by my eating that a small quantity would not suffice me; and being a most ingenious people, they slung up, with

great dexterity, one of their largest hogsheads, then rolled it towards my hand, and beat out the top. I drank it off at a draught; which I might well do, for it did not hold half a pint, and tasted like a small wine of Burgundy, but much more delicious. They brought me a second hogshead, which I drank in the same manner, and made signs for more; but they had none to give me.

JAMES THOMSON.

BORN 1700—DIED 1748.

James Thomson, author of *The Seasons*, was born in 1700 at Ednam, Roxburghshire, where his father was parish minister. He began to study for the church, but gave up the idea when he discovered his poetical bent, and went to London as a literary adventurer. His *Winter* was published in 1726, and was well received. The poem was completed in 1728. After many struggles, he received a pension of £100 a-year from the Prince of Wales. He also got the office of Governor of the Leeward Isles, from which, after paying a deputy to do the work, he drew £300 a-year. He lived in ease and indolence at Richmond till 1748, when he died of a chill caught on the river. Besides *The Seasons*, he wrote *The Castle of Indolence*, *Sophonisba*, a tragedy, and *Alfred*, a masque, which contains the well-known patriotic song, *Rule, Britannia*.

RULE, BRITANNIA.

1. When Britain first, at Heaven's command,
 Arose from out the azure main,¹
 This was the charter of the land,
 And guardian angels sang this strain :
 Rule, Britannia, rule the waves !
 Britons never will be slaves !
2. The nations not so blest as thee,²
 Must in their turns to tyrants fall,
 Whilst thou shalt flourish great and free,
 The dread and envy of them all.
 Rule, Britannia, etc.

1 AZURE main, the blue sea. The ocean is called the *main*, because it is the *main* (great) sea.

2 AS thee. This should be "as thou"—
 "not so blest as thou art."

3. Still more majestic shalt thou rise,
 More dreadful from each foreign stroke ;
 As the loud blast that tears the skies,
 Serves but to root thy native oak.
 Rule, Britannia, etc.

4. Thee haughty tyrants ne'er shall tame ;
 All their attempts to bend thee down
 Will but arouse thy generous flame,
 But work their woe and thy renown.
 Rule, Britannia, etc.

5. To thee belongs the rural reign ;
 Thy cities shall with commerce shine ;
 All thine shall be the subject main,
 And every shore it circles thine.
 Rule, Britannia, etc.

6. The Muses,¹ still with freedom found,
 Shall to thy happy coast repair ;
 Blest isle, with matchless beauty crowned,
 And manly hearts to guard the fair !
 Rule, Britannia, etc.

FROM THE "HYMN ON THE SEASONS."

[When the poems on the four seasons were completed and published as one work, they were supplemented by the *Hymn on the Seasons*, of which the following is the opening :—]

These, as they change, Almighty Father, these
 Are but the varied God. The rolling year
 Is full of Thee. Forth in the pleasing Spring
 Thy beauty walks, Thy tenderness and love.
 Wide flush the fields ; the softening air is balm ;

¹ Muses, fabled goddesses, who were | departments of art and science. Here put
 supposed to preside over the different | for the arts and sciences themselves.

Echo the mountains round ; the forest smiles ;
 And every sense and every heart is joy.
 Then comes Thy glory in the Summer months,
 With light and heat 'refulgent. Then Thy sun *glowing.*
 Shoots full perfection through the swelling year : 10
 And oft Thy voice in dreadful thunder speaks,
 And oft at dawn, deep noon, or falling eve,
 By brooks and groves, in hollow-whispering gales.
 Thy bounty shines in Autumn unconfined,
 And spreads a common feast for all that lives.
 In Winter awful Thou ! with clouds and storms
 Around Thee thrown, tempest o'er tempest rolled,
 Majestic darkness ! On the whirlwind's wing
 Riding sublime, Thou bidd'st the world adore,
 And humblest nature with Thy northern blast. 20

SAMUEL RICHARDSON.

BORN 1689—DIED 1761.

Samuel Richardson was born in 1689 in Derbyshire. His father was a country joiner. At the age of fifteen he was apprenticed to a London printer, Mr. John Wilde. He was a model apprentice, and a faithful journeyman. Then he set up in business for himself in Salisbury Court, Fleet Street, and married his old master's daughter. He was more than fifty years of age when he wrote *Pamela, or Virtue Rewarded* (1740). In moral tone it is a great improvement on previous works of fiction, and indeed marks the beginning of a new era. Hence Richardson is regarded as the father of modern fiction. His other works were *Clarissa Harlowe* and *Sir Charles Grandison*. He died in 1761.

PAMELA AT CHURCH.

1. Yesterday we set out, attended by John, Abraham, Benjamin, and Isaac, in fine new liveries, in the best chariot, which had been new cleaned, and lined, and new harnessed ; so that it looked like a quite new one ; but I had no arms to quarter with my dear lord and master's, though he jocularly, upon my taking notice of my obscurity, said that he had a good mind to

have the olive branch quartered for mine. I was dressed in the suit I mentioned, of white, flowered with silver, a rich head, and the diamond necklace, ear-rings, etc., I also mentioned before: and my dear sir, in a fine laced silk waistcoat of blue Paduasoy,¹ and his coat a pearl-coloured fine cloth, with gold buttons and button-holes, and lined with white silk; and he looked charmingly indeed.

2. I said I was too fine, and would have laid aside some of the jewels; but he said it would be thought a slight to me from him, as his wife; and though as I apprehended it might be, that people would talk as it was, yet he had rather they should say anything than that I was not put upon an equal foot, as his wife, with any lady he might have married.

3. It seems the neighbouring gentry had expected us, and there was a great congregation; for (against my wish) we were a little of the latest, so that as we walked up the church to his seat we had abundance of gazers and whisperers. But my dear master behaved with so intrepid an air, and was so cheerful and complaisant² to me, that he did credit to his kind choice, instead of showing as if he was ashamed of it: and as I was resolved to busy my mind entirely with the duties of the day, my intentness on that occasion, and my thankfulness to God for his unspeakable mercies to me, so took up my thoughts, that I was much less concerned than I should otherwise have been at the gazings and whisperings of the ladies and gentlemen, as well as the rest of the congregation, whose eyes were all turned to our seat.

4. When the sermon was ended we stayed the longer, because the church should be pretty empty; but we found great numbers at the church-doors, and in the church-porch: and I had the pleasure of hearing many commendations, as well of my person as my dress and behaviour, and not one reflection, or mark of disrespect.

¹ Paduasoy, silk of Padua, a town of northern Italy. | ² Complaisant, pleasant.

HENRY FIELDING.

BORN 1707—DIED 1754.

Henry Fielding was the chief of the brilliant band of novelists that arose in England about the middle of the eighteenth century. The others were Richardson, Smollett, and Sterne. Fielding's father was a general in the army, and his mother was the daughter of a judge. He was born in 1707 at Sharpshampark, Somersetshire. His education was broken and rambling. At the age of twenty he began to write for the London stage. In 1740 he was called to the bar. His principal work was that of a pamphleteer or political writer. He led a wild, jovial, reckless life. In 1749 he was appointed a Justice of the Peace, or magistrate, for Middlesex, which yielded him £300 a-year. His chief novels are *Joseph Andrews*, written to ridicule the sentimentalism of Richardson's "Pamela," *Tom Jones*, *Jonathan Wild*, and *Amelia*. His dissipated habits broke his health. In 1754 he sailed for Lisbon, to try the effect of a warmer climate; but he died there in the autumn.

PARTRIDGE AT THE PLAY.

[The following is from *Tom Jones*.]

1. As soon as the play, which was *Hamlet, Prince of Denmark*, began, Partridge was all attention, nor did he break silence till the entrance of the ghost; upon which he asked Jones, "What man that was in the strange dress; something," said he, "like what I have seen in a picture. Sure it is not armour, is it?" Jones answered, "That is the ghost." To which Partridge replied, with a smile, "Persuade me to that, sir, if you can. Though I can't say I ever actually saw a ghost in my life, yet I am certain I should know one if I saw him better than that comes to. No, no, sir; ghosts don't appear in such dresses as that neither."

2. In this mistake, which caused much laughter in the neighbourhood of Partridge, he was suffered to continue till the scene between the ghost and Hamlet, when Partridge gave that credit to Mr. Garrick¹ which he had denied to Jones, and fell into so violent a trembling that his knees knocked against each other. Jones asked him what was the matter, and whether he was afraid of the warrior upon the stage. "O la! sir," said he, "I

1 Mr. Garrick, David Garrick, the famous actor.

perceive now it is what you told me. I am not afraid of anything, for I know it is but a play ; and if it was really a ghost, it could do one no harm at a distance, and in so much company ; and yet if I was frightened I am not the only person."

3. "Why, who," cried Jones, "dost thou take to be such a coward here besides thyself?" "Nay, you may call me coward if you will ; but if that little man there upon the stage is not frightened, I never saw any man frightened in my life. Ay, ay ; go along with you ! Ay, to be sure ! Who's fool, then ? Will you ? Who ever saw such foolhardiness ? Whatever happens it is good enough for you. Oh ! here he is again ! No further ! No, you have gone far enough already ; further than I'd have gone for all the king's dominions !"

4. Jones offered to speak, but Partridge cried, "Hush, hush, dear sir ; don't you hear him ?" And during the whole speech of the ghost he sat with his eyes fixed partly on the ghost, and partly on Hamlet, and with his mouth open ; the same passions which succeeded each other in Hamlet succeeding likewise in him.

DAVID HUME.

BORN 1711—DIED 1776.

Three great historians appeared about the close of the eighteenth century—David Hume, who wrote the *History of England* ; William Robertson, who wrote a "History of Scotland during the Reigns of Queen Mary and James VI.," and a "History of the Reign of Charles V.;" and Edward Gibbon, the historian of "The Decline and Fall of the Roman Empire." Gibbon's life will be found in the Second Period of this work. David Hume (originally Home) was born in 1711 in Edinburgh. He wrote several philosophical works before he began his History—*Essays Moral and Philosophical*, *Treatise on Human Nature*, *Inquiry Concerning the Principles of Morals*, etc. In 1752 he undertook the office of Librarian to the Faculty of Advocates in Edinburgh without salary, and then began to write his History. The first volume appeared in 1754, and the sixth in 1762. Its popularity increased with each successive volume, and he was at last regarded as the greatest of English historians. It is still admired for its elegant and lucid style ; but it is inaccurate in the earlier portions, and one-sided in the later.

CHARACTER OF QUEEN ELIZABETH.

1. There are few great personages in history who have been more exposed to the calumny of enemies and the adulation of friends than Queen Elizabeth; and yet there is scarcely any whose reputation has been more certainly determined by the unanimous consent of posterity. The unusual length of her administration, and the strong features of her character, were able to overcome all prejudices; and obliging her detractors to abate much of their invectives, and her admirers somewhat of their panegyrics, have at last, in spite of political factions, and what is more, of religious animosities, produced a uniform judgment with regard to her conduct.

2. Her vigour, her constancy, her magnanimity, her penetration, vigilance, address, are allowed to merit the highest praises, and appear not to have been surpassed by any person that ever filled a throne: a conduct less rigorous, less imperious, more sincere, more indulgent to her people, would have been requisite to form a perfect character. By the force of her mind she controlled all her more active and stronger qualities, and prevented them from running into excess: her heroism was exempt from temerity, her frugality from avarice, her friendship from partiality, her active temper from turbulence and a vain ambition: she guarded not herself with equal care or equal success from lesser infirmities—the rivalry of beauty, the desire of admiration, the jealousy of love, and the sallies of anger.

3. Her singular talents for government were founded equally on her temper and on her capacity. Endowed with a great command over herself, she soon obtained an uncontrolled ascendant over her people; and while she merited all their esteem by her real virtues, she also engaged their affections by her pretended ones. Few sovereigns of England succeeded to the throne in more difficult circumstances; and none ever conducted the government with such uniform success and felicity.

4. Though unacquainted with the practice of toleration—the true secret for managing religious factions—she preserved her people, by her superior prudence, from those confusions in which theological controversy had involved all the neighbouring nations: and though her enemies were the most powerful princes of Europe, the most active, the most enterprising, the least scrupulous, she was able by her vigour to make deep impressions on their states; her own greatness meanwhile remained untouched and unimpaired.

5. The wise ministers and brave warriors who flourished under her reign share the praise of her success; but instead of lessening the applause due to her, they make great addition to it. They owed, all of them, their advancement to her choice; they were supported by her constancy, and with all their abilities they were never able to acquire any undue ascendant over her. In her family, in her court, in her kingdom, she remained equally mistress: the force of the tender passions was great over her, but the force of her mind was still superior; and the combat which her victory visibly cost her, serves only to display the firmness of her resolution, and the loftiness of her ambitious sentiments.

THOMAS GRAY.

BORN 1716—DIED 1771.

Thomas Gray was born in 1716 in Cornhill, London, where his father was a lawyer and money-lender. He was educated at Eton and at Cambridge, having as his friend at both Horace Walpole, the well-known politician and letter-writer, with whom he afterwards travelled in France and Italy. Unfortunately, the two friends soon quarrelled, and Gray, returning to England, settled at Cambridge, where he lived as a literary hermit for the rest of his life. In 1768 he became Professor of Modern History there. He is best known by his *Elegy written in a Country Churchyard*—one of the most correct and scholarly poems in the language. He also wrote *The Progress of Poesy*, *The Bard*, and *Ode on a Distant Prospect of Eton College*. He was master of a clear and elegant prose style, of which the best examples are his *Letters*.

ELEGY WRITTEN IN A COUNTRY CHURCHYARD.

[The following are the opening stanzas of the poem.]

The curfew¹ tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds ;

Save that, from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The 'rude forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care ;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

¹ Curfew, the evening bell ; *lit.*, cover- | at eight o'clock in the evening as a signal
fire. In Norman England a bell was rung | for putting out all fires and lights.

Oft did the harvest to their sickle yield,
 Their furrow¹ oft the stubborn glebe has broke ;
 How jocund did they drive² their team afield !
 How bowed the woods beneath their sturdy stroke !

Let not Ambition mock their useful toil,
 Their homely joys, and destiny obscure ;
 Nor Grandeur hear with a disdainful smile
 The short and simple annals of the poor.

The boast of heraldry,³ the pomp of power,
 And all that beauty, all that wealth e'er gave,
 Await alike the inevitable hour :—
 The paths of glory lead but to the grave.

1 Furrow, properly the trench made by the plough ; here that which makes the furrow—the ploughshare.

2 How jocund did they drive. A

classical construction, meaning, “how jocund (cheerful) were they as they drove.”

3 The boast of heraldry, a long genealogy ; pride of family and of rank.

